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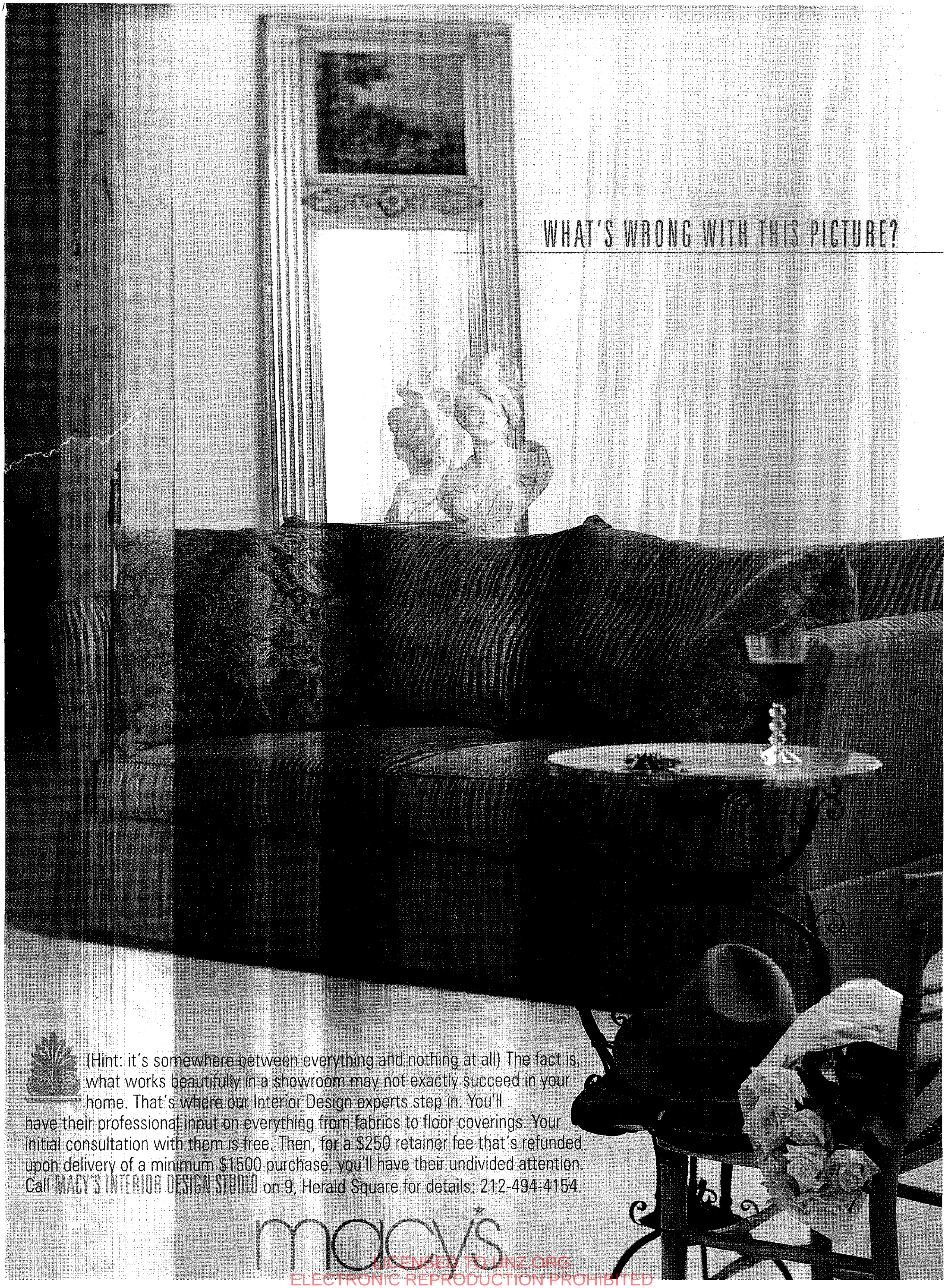

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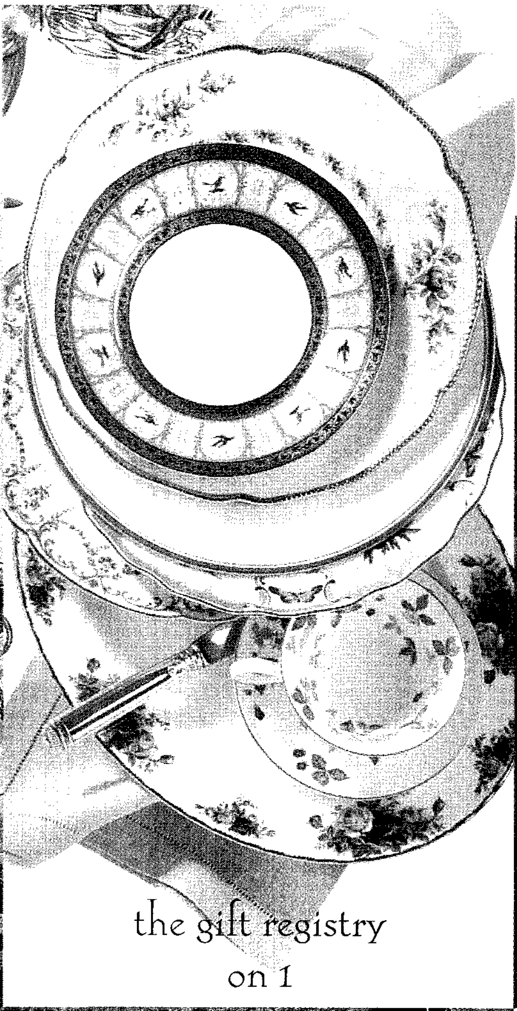
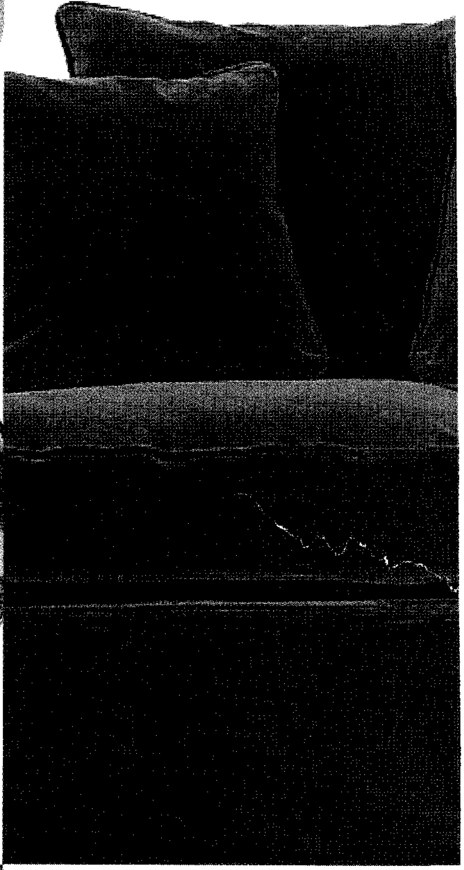
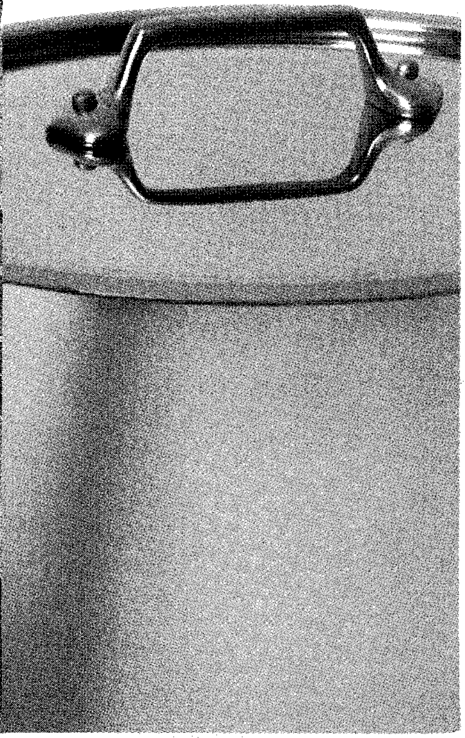
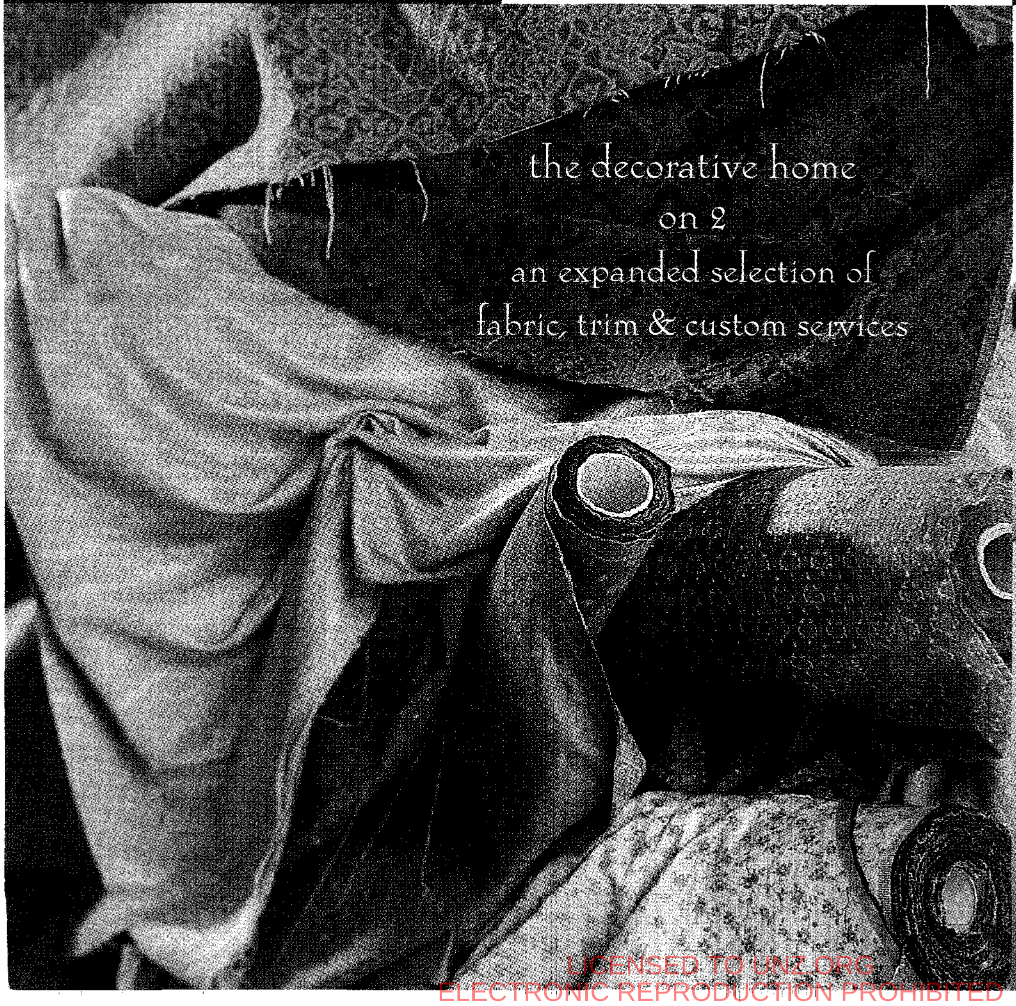


the gift registry
on 1



the kitchen
on the upper mezzanine
tools, wares & accessories





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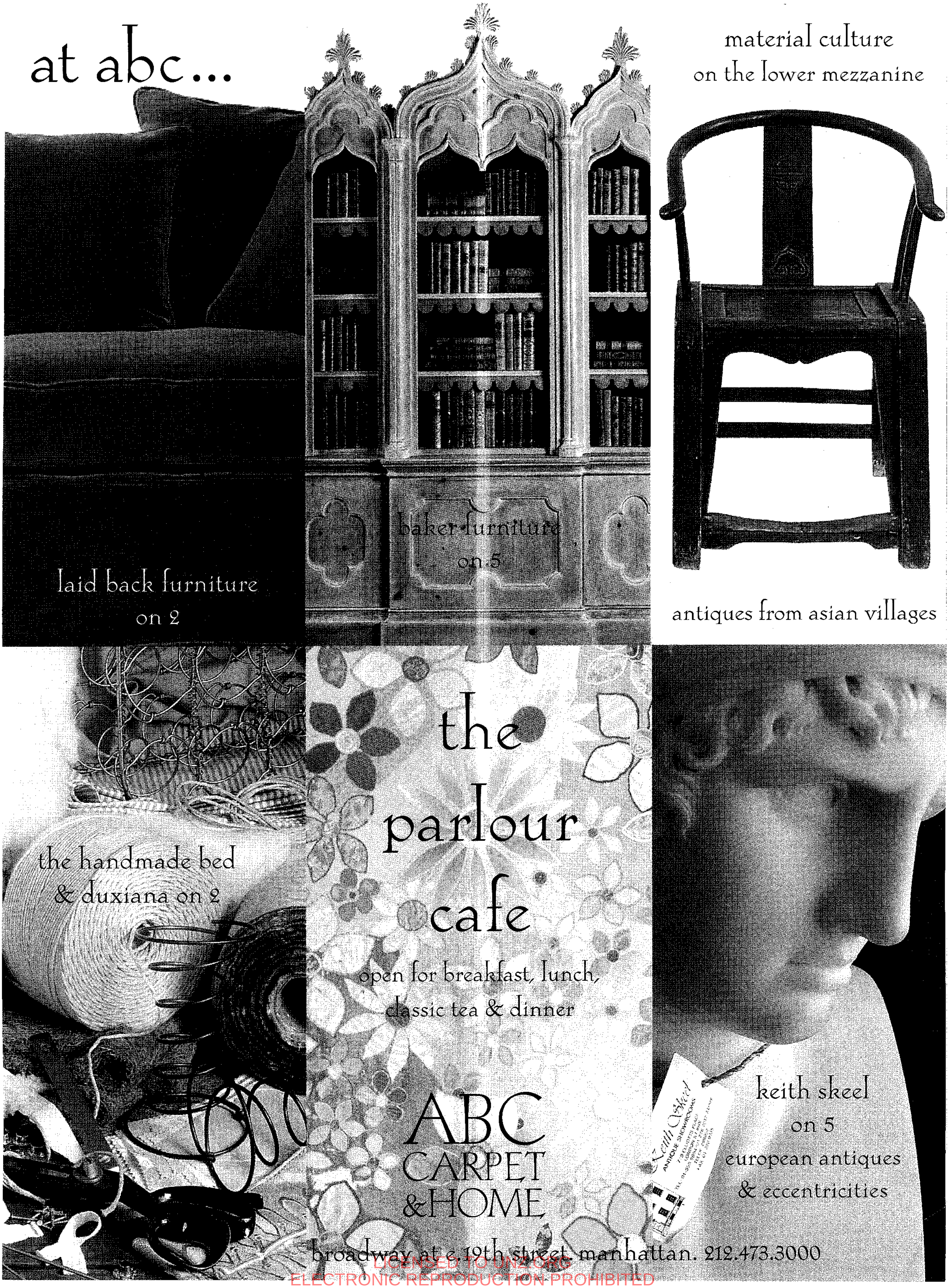

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on 2

baker furniture
on 5

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& duxiana on 2

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DIRECTED BY NANCY SAVOCA "1996" TELEPLAY BY I. MARLENE KING AND NANCY SAVOCA STORY BY I. MARLENE KING DIRECTED BY CHER

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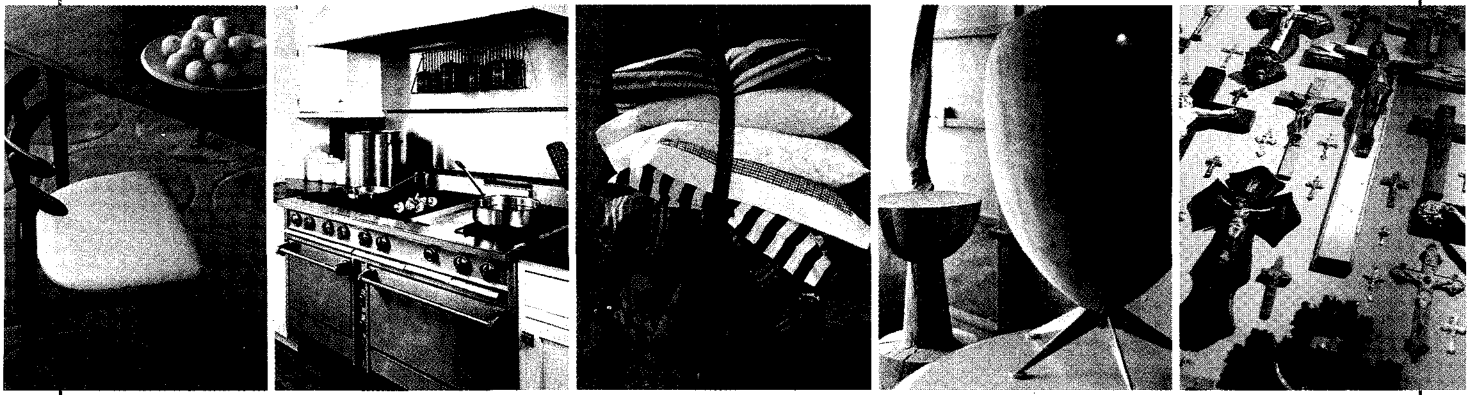

Photograph: far left, Thibault Jeanson.

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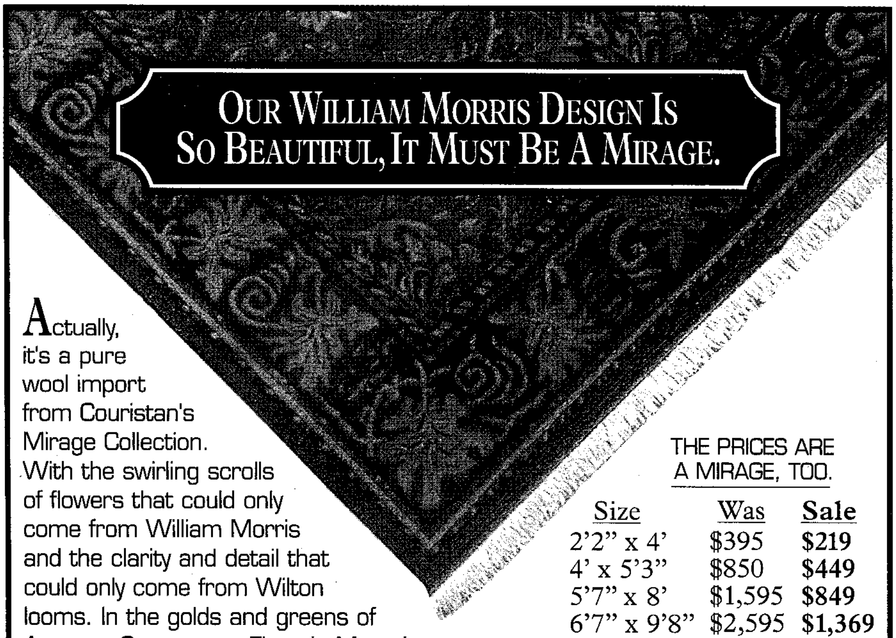

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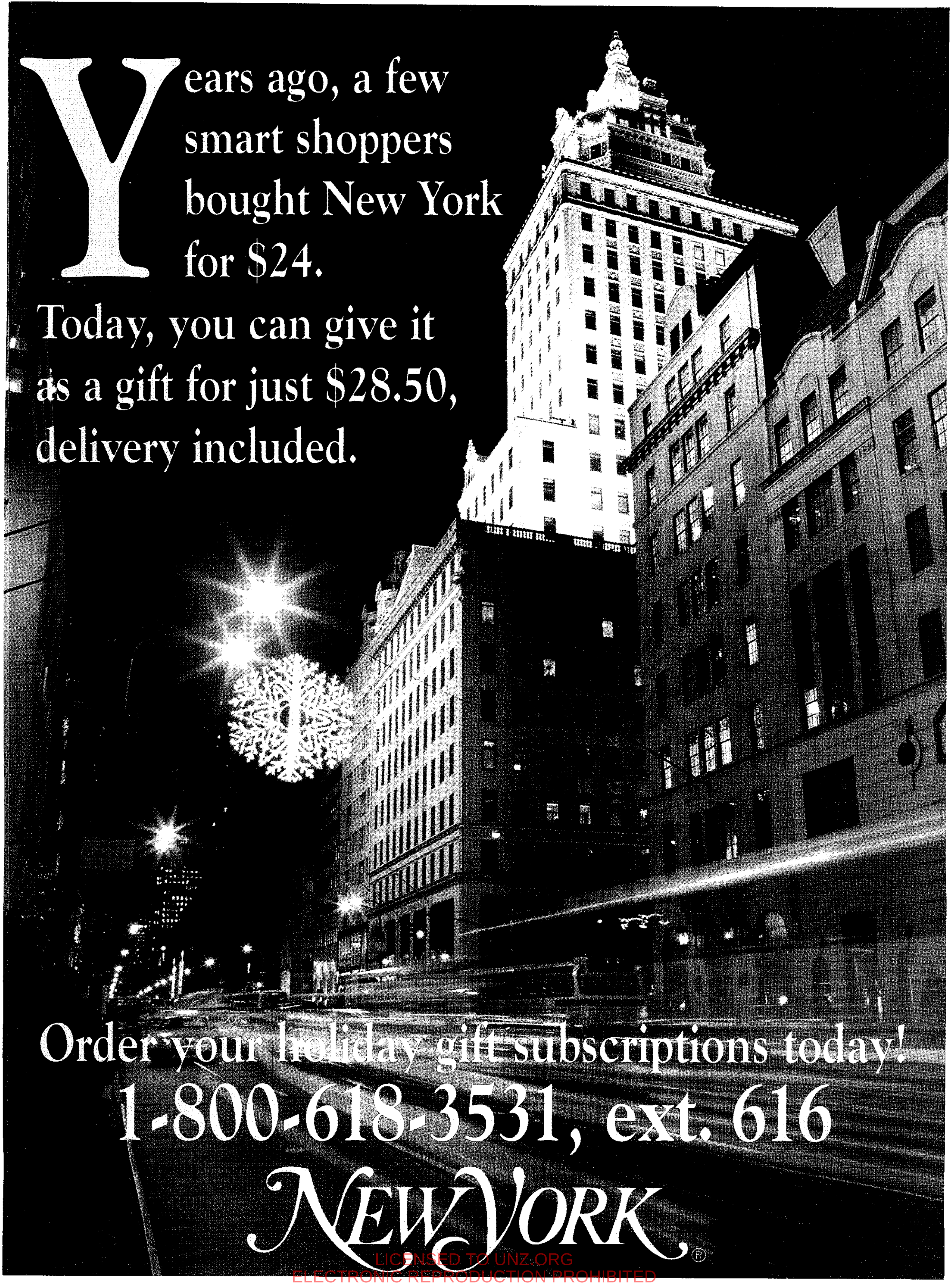

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# Gay Old Time

*Coffeehouses, attitude-free bars, even monogamy? The end of gay culture as we know it, or the beginnings of a happier homosexual (life)style?*

IT ISN'T FUNNY AND IT ISN'T COOL TO BE on the margins of society. If Daniel Mendelsohn wants to return, he's welcome to go, and welcome to be defined only by his queerness ["When Did Gays Get So Straight?," September 30]. Yes, growing self-esteem has helped the gay community move on to a more mainstream, unaffected place in society. We're finally getting three-dimensional lives. It beats standing in a club four nights a week, drunk, longing for something more, not thinking we deserve it.

*Ron Gabriel*
MANHATTAN

DANIEL MENDELSOHN'S ARTICLE ON THE so-called mainstreaming of gay culture perfectly illustrates one of the pitfalls of ascendant minorities: If one's personal identity is sacrificed to the subculture during the battle for acceptance and its attendant civil liberties, the winning of that battle begins the more difficult task of defining oneself as an individual. His conclusion that without oppression "we're nothing" is pathetic. We are first and foremost people who are finally able to enjoy the pleasures (and problems) of leading open lives, which is what we've been fighting for all along. Ghettoization is imposed from without, not within, and to mourn its passing is a strange tribute to the oppressor. Moreover, his nostalgia for edginess and bitchiness is misplaced, if only because these are two qualities that, for some, will never go out of style.

*Jonathan Winer*
QUEENS

WHO KNOWS WHETHER DANIEL MENDELSOHN's analysis of the state of gay culture is valid? It's hard to believe that we can learn much by comparing the number of customers at Champs, a typical Chelsea bar featuring dancers dressed in jockstraps and baseball caps, with the number of customers at Rome, a typical Chelsea bar featuring bartenders dressed in leather centurion skirts. The fall of Rome may not be quite as key a point in cultural history as Mendelsohn would have it.

As to the success of Big Cup, Barracuda, et al., maybe gay men just want to go out and be able to sit on a couch. It's not that insidious, honest. Does Mendelsohn really have a problem telling the difference between a straight bar and somewhere like Barracuda? I don't. At somewhere like Wonder Bar, I simply feel like I'm in a gay environment where people are friendly and relaxed, and the posturing and posing are turned down a few notches. Seeing gay men meeting without the sometimes oppressive sexual atmosphere of many gay bars and clubs seems wonderful, perhaps even liberating.

Is the fact that gay men are spending their alcohol money at Barracuda rather than at Rome a sign of a "mature" culture? Probably not, but it's definitely not a sign that gay culture has become heterosexualized. Instead, gay culture simply may not look exactly like what Mendelsohn was trained to expect. It will have room for those who choose to accent different aspects of homosexuality than those that dominated gay culture of the seventies and eighties. That might not be such a bad thing.

*John Newton*
MANHATTAN

*Letters may be edited for space and clarity. They should be addressed to Letters to the Editor,* New York *Magazine, 444 Madison Avenue, New York, N.Y. 10066-6999. Please include a daytime phone number.*

"OPPRESSION MAY HAVE BEEN THE BEST thing that happened to gay culture. Without it, we're nothing." Sure, I went through hell. But now I have my own business, a steady boyfriend, and a son in law school. I go to church, and I have gray hair. And all of a sudden I'm nothing? *Merde.* Will we never tire of coming up with new ways to hate ourselves? Maybe as more of us are simply able to come out, what some suspected all along turns out to be true—most of the time, most of us are mostly like everybody else.

The irony is that we *are* changing the culture, but the changes seem to be under Daniel Mendelsohn's radar. No longer condemned to the fringes, we can begin to have a profound effect on things more substantial than what to yell during, and what to wear to, the latest demonstration. In ceding some influence over how skinny teenagers dress, we (lesbian and gay people) are learning to have real influence over how we (the larger society) structure our relationships with our own bodies, each other, our government, the earth, and God. There's true radicalism. The tragic loss for everyone is that this is how it should have been all along.

*Al Luongo*
MANHATTAN

THERE IS ABSOLUTELY NO CULTURE OF *ANY* kind going on in Chelsea, gay or straight. Chelsea is a formerly interesting shopping and restaurant district. What goes on there is bodybuilding, bitching, and ballbusting by, for, and among certain primarily white gay men at a common stage of arrested emotional and intellectual development. Chelsea, despite its visibility to straight New York, is considered by many gay New Yorkers a nadir so virulently despised it defies adequate censure.

Chelsea is indeed about "style": racism, sexism, and virulent exclusionism—in other words, the style of traditional heterosexuality in America. But saying that homosexuality is about style (Frank Rich's lamentable article in *Esquire* notwithstanding) is the equivalent of saying that being black is about having rhythm or being Jewish about miserliness. Heterosexuals have used the "stylishness" of being gay to dismiss gay people as frivolous and inessential. Gay stylishness is never without an ironic edge (Jesus, you'd have thought you might at least have learned *that* from Wigstock). Commercialism has taken its toll on gay stylishness, of course, just as it destroyed Christmas, cable television, and SoHo.

Write this on your blackboard 100 times: "Chelsea is a *minority* phenomenon, and it is not good for you."

*Michael Lassell*
MANHATTAN

I SPOKE WITH DANIEL MENDELSOHN FOR close to an hour about numerous aspects of gay and—shocking!—lesbian culture. Thus it came as something of a surprise to see the end result: a cameo walk-on performance as one of those bitchy homosexuals who delight in trashing the sad few gay publications in existence today. My comments about the limitations of glossy gay mags were given in response to

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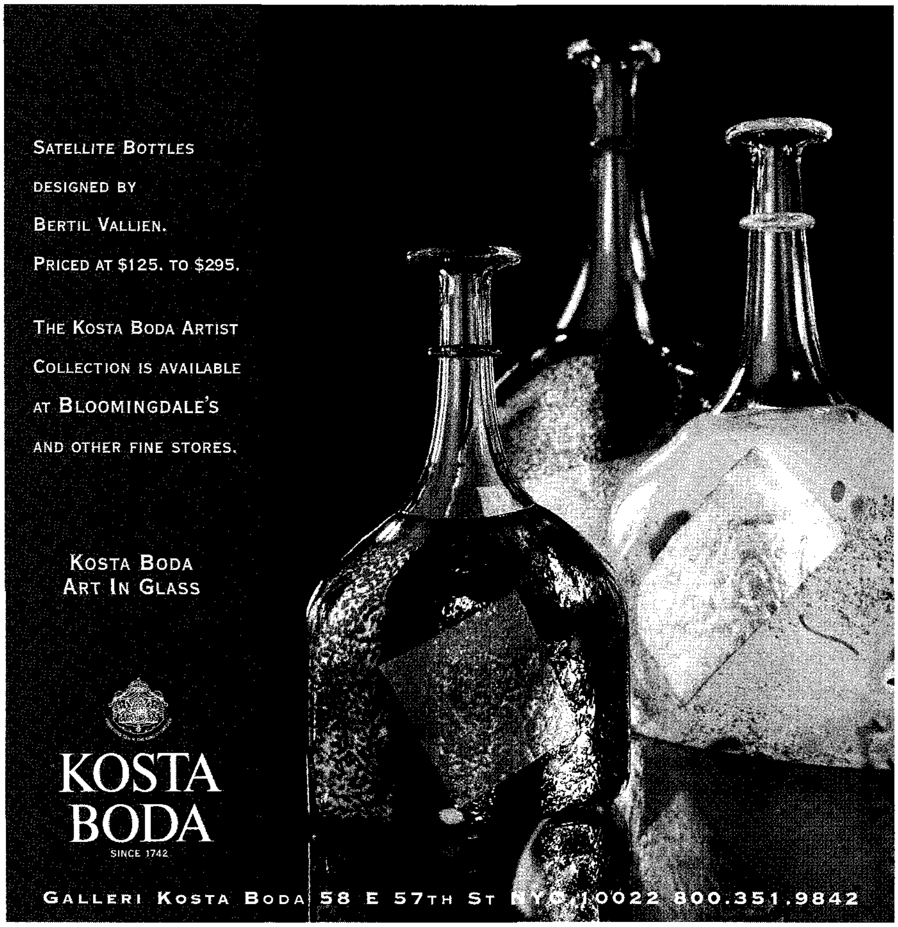
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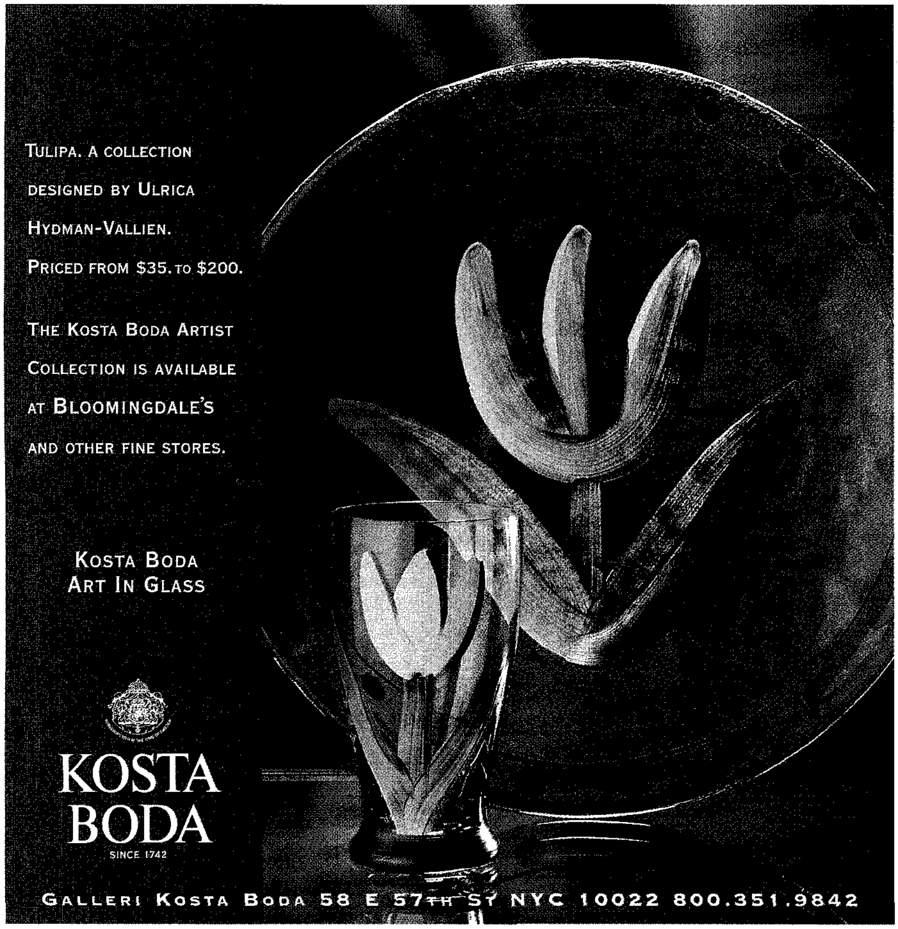
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# LETTERS

pointed questions about *Out*—apparently so you could create a catfight between the only two lesbians quoted in the piece. How straight of you.

*Helen Eisenbach*
MANHATTAN

DANIEL MENDELSOHN'S QUESTION "WHEN Did Gays Get So Straight?" is attributed to the heterosexualization of gay culture. I think he misses the point. The change should be attributed to the homosexualization of straight society. In spite of bigotry and homophobia in many places, our society is capable of changing for the good. The Defense of Marriage Act and workplace-antidiscrimination legislation are not yet the law of the land. Surprisingly, more than 50 percent of Americans back protective laws for gays at work. What causes this change of sentiment? We need to acknowledge the work of ACT UP, the influence of political leaders, and milestones in the performing arts, such as Kushner's *Angels,* Signorile's outings, Kramer's activism, and Sullivan's intellectual appeal.

Most of the credit goes to those of us in the community. We are in schools, in religious congregations, on the beat, in the military, and at the filling stations. We are good neighbors and ennobling contributors to our society. Now that we are no longer feared by many, perhaps the welcome mat has finally been placed outside the doors of mainstream, straight America.

*John E. Lazar*
QUEENS

WHILE I ADMIRE THE SECRET WORLD OF THE old gay subculture for its imagination, its vitality, and its cutting-edge sensibilities, I would trade it all in an instant for the simple and profound happiness of my 15-year monogamous relationship with my male partner. If mainstreaming is a prelude to this quiet confidence, then it may well be worth the sacrifice of artificial style and explosive politics.

*David Leisner*
MANHATTAN

DANIEL MENDELSOHN WRITES THAT "YOU can't even find copies of the still-published *DPN* at New York's biggest gay bookstore, Chelsea's A Different Light." *Diseased Pariah News* is published on an irregular schedule just once a year by PWAs who may be in the final stages of the disease. We always carry *DPN* in each of our stores when it is available.

*Walter Vatter*
*Marketing Director, A Different Light*
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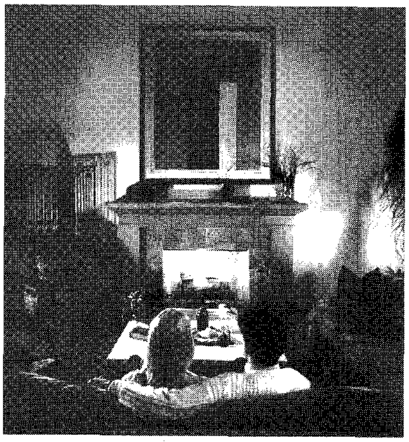

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## BETWEEN THE LINES

# In Memoriam

RANDALL SHORT, 41, WHO WROTE features and essays for *New York* in addition to covering theater for the "Cue" section, died on September 23 of heart failure.

Educated at the University of Virginia and Cornell, Randall was indispensably, almost unnervingly knowledgeable, and he wrote graceful, often witty prose. Those of us who worked beside him depended on his intellectual velocity, his instinct for the *mot juste.* He was also a storyteller, and his favorite tales betrayed his bookishness. Somewhere he picked up the anecdote about how Edmund Wilson's mother prodded her son toward sports by buying him a baseball uniform; Wilson put it on, went outside, and settled in under a tree with a book. (That the story was apocryphal didn't diminish Randall's pleasure in retelling it.)

Randall must have been that sort of boy: absorbed, happy in his preoccupations. But for all his lofty references and lacerating appraisals, he was a good deal like his readers. He was a man of the city, besotted with and amused by the smallest aspects of metropolitan life. It is impossible to imagine Randall bored in New York. Every day brought tabloids, galleys, openings, closings, previews, publicists, gossip. And, as an editor said, "He was extremely patient with art." Randall was patient even with bad art, because he was giddy about the process—conception to production to reception.

He lavished analysis on everything. He lent a sense of occasion to everything; Randall brought as much enthusiasm to a capsule review as he did to putting on tails to usher at St. Thomas's Easter services. His guiding belief seemed to be in life as ceremony, which manifested itself in what one editor will remember as "his rather endearing daffy formality. In another time, he might have had a top hat and cane."

We extend our deepest sympathy to Randall's family. ▬

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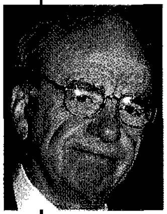
BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

# INTELLIGENCER

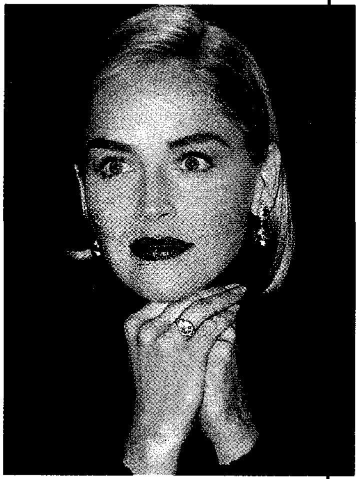
## THROWING THE BOOK AT GERRY LEVIN?



**Murdoch: Book 'em!**

It looks like payback time for **Rupert Murdoch.** The Aussie press baron and Time Warner chairman **Gerald Levin** have been feuding in grand style ever since Levin squashed a deal to put Murdoch's upcoming news channel on cable systems owned by Time Warner, effectively barring his start-up from the New York market. Now Murdoch may be seeking revenge: Word is that his HarperCollins publishing house is searching for a writer to do a hatchet job on Levin, who is under heavy pressure to improve his company's performance. This project is apparently so close to Murdoch's heart—now that Levin's new corporate confrère **Ted Turner** has compared Murdoch to *der Führer*—that both **Anthea Disney,** HarperCollins's chief, and high-profile Murdoch editor **Judith Regan** are said to be courting authors personally, dangling the promise of big money for a "negative" book, according to several well-connected spies. But HarperCollins publisher **Jack McKeown** insists, "There's not an ounce of truth to that story."

## SHARON STONE'S ROCK-BOTTOM DREAMS



**Sharon Stone: Venting at Versace**

**Sharon Stone's** sense of entitlement seems to be spiraling out of control. Recently, the thrifty thespian enraged tony Fifth Avenue jeweler Harry Winston by refusing to return a $400,000 diamond necklace the store claimed she borrowed but *she* insisted was a gift. Now there's another glitzy Fifth Avenue shop whose staff will be rolling up the welcome mat as soon as they see her coming. During a recent shopping spree, the actress paid a surprise visit on the recently opened Versace boutique, accompanied by her usual entourage. But after thoroughly casing the store—while chattering incessantly on her cellular phone—Stone stormed off empty-handed with her angry crew. Why? According to one source, the actress was miffed because she wasn't accorded the proper star treatment: "She wanted to buy the clothes for very, very, *very* little money, for like *nothing*, and then [when we refused] she walked out and criticized *us* for being rude." Though Stone declined to comment, a Versace spokesperson denies any contretemps, saying carefully, "We showed her a selection, and she just wasn't happy with what she saw."

## WARNER'S GOT THE TEA ROOM IN A TIZZY

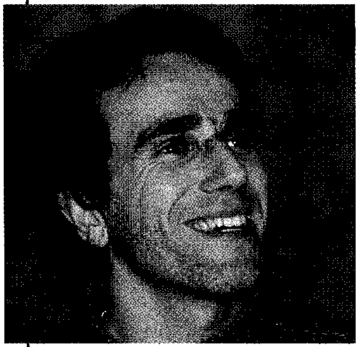
**The Russian Tea Room: On the rocks**

Hold the blini: After months of incessant hoopla about the sale of the Russian Tea Room to **Warner LeRoy,** and his plans to reopen the landmark restaurant next year with superchef **David Bouley,** the project is suddenly on the shelf. According to one source, construction has been halted and workers have been laid off. Some say the high-flying renovation was grounded by LeRoy's bankers, who found his original plans too costly and have apparently ordered him to come up with a more modest scheme. The Tavern on the Green owner is also facing personal problems. Since he bought the tearoom from **Faith Stewart-Gordon** last year, he has undergone a financially painful separation from his wife, **Kay,** and has suffered a bout of ill health. Others blame a widely anticipated ego clash between LeRoy and his talented young partner Bouley, who was to reopen his own restaurant in a LeRoy-purchased TriBeCa building next year. "*I* purchased the building," asserts Bouley. "Warner is an investor." While LeRoy admits that his health has caused problems, he denies that the project has been abandoned. "The construction plans were more complicated than we thought," he says. "The restaurant will open around Christmas '97."

## THAT BUSINESS OF MORT'S WEDDING

After waiting so many years to tie the knot, **Mort Zuckerman** isn't taking a lot of time off to settle down. Filling in on his wedding day for *The McLaughlin Group*'s **Morton Kondracke,** the 59-year-old bridegroom sounded positively eloquent. "I think marriage qualifies people for whole other qualities of life," he told frisky ex-priest **John McLaughlin.** "I recommend it to you, John. You ought to try it." Three hours later, Zuckerman raced down the aisle at Decatur House with **Marla Prather** before the two embarked on their honeymoon-on-the-run: a quick weekend at Zuckerman's Aspen chalet. But back in New York last week, Zuckerman was facing still more distractions—furiously searching to replace departing *Daily News* editor **Martin Dunn** and fighting off a libel suit by bridal-gown designer **Enid Morris.** It seems that a recent article in the tabloid implied that Enid Morris bridal gowns were cheaper at Morris's own shop than at department

Photographs: clockwise from top left, A. Tannenbaum/Sygma; Stephane Cardinale/Sygma; Eric Futran/Gamma Liaison.



**Daniel Day-Lewis: Body double?**

**Sylvester Stallone: Sour grapes**

# ANOTHER DAY-LEWIS, ANOTHER NEW ROMANCE?

Poor **Daniel Day-Lewis:** His left foot doesn't seem to know what his right foot is up to. There appears to be some confusion over which beauty the peripatetic actor is now seeing. A year after breaking up with his longtime girlfriend (and mother of his son), **Isabelle Adjani,** the actor took up with Equinox trainer **Deya Pichardo.** But following a brief romance, sources say, Lewis began to exercise his options and became "very good friends" with **Rebecca Miller.** Miller is a screenwriter and director and, not coincidentally, the daughter of playwright **Arthur Miller,** whose play *The Crucible* is coming out on the silver screen this Thanksgiving. The star of the film? Day-Lewis, of course. The new couple became acquainted on the set. Despite appearances, a friend of Pichardo's insists that she and Day-Lewis are still very much an item, and adds that he's at Equinox frequently. Managers for Day-Lewis and Miller had no comment.

stores—a falsehood, Morris claims. She is demanding $5 million.

# BYE-BYE, FBI; ON THE LAM WITH FRAN

FREEH SPEECH: FBI director **Louis Freeh** had better start updating his résumé. Sources close to the situation claim that the embattled FBI director, still under attack over June's Filegate scandal, will be out by April. "The rumor *today,*" laughs Bureau spokesman **John Collingwood,** "is that he's *already* resigned, so I'll be surprised if he comes to work tomorrow. . . . Whether this is wishful thinking on someone's part, I don't know." House Speaker **Newt Gingrich** called for the resignation of FBI general counsel **Howard Shapiro** two months ago but fell just short of demanding Freeh's head.

TYPECASTING: **Ross Bleckner,** somewhat inevitably, is getting ready for his close-up. The versatile artist is preparing for his screen debut as a lawyer and art patron in *Old Friends,* an arty comedy that director **James Brooks** is filming in New York. The movie stars **Greg Kinnear** as a gay painter whose neighbor just happens to be **Jack Nicholson.** While scouting locations last summer, Brooks visited Bleckner's Hamptons studio, but wound up more interested in the artist than in his demesne. "It's an adventure," says Bleckner, "[but] I'm very happy with my *primary* job." Not that there isn't some overlap: Bleckner's latest exhibit opens at **Larry Gagosian's** Los Angeles gallery this Wednesday. Whatever its artistic merits, the show certainly shows off the artist's political skills: Bleckner managed to persuade both Gagosian and **Mary Boone**—longtime bitter rivals—to sign on as co-sponsors.

FAMILY TIES: Al Gore has been elected president—**Al Gore III,** that is. The mischievous vice-presidential progeny has just been voted president of his eighth-grade class at the A-list Sidwell Friends School, beating out **Alix Kantor**—daughter of Commerce secretary **Mickey Kantor**—among others. "Upper schooler **Chelsea Clinton** remained neutral throughout the campaign," reports **Al Eisele,** editor of *The Hill,* the Washington, D.C., weekly.

ALL BOTTLED UP: **Sylvester Stallone** proved to be a mighty taxing patron for the wait staff at Coco Pazzo Sunday night. First, the hulkish actor turned wine connoisseur grandly ordered a $600 bottle of Gaja Barbaresco and then quickly sent it back, deeming it "too corked" for human consumption. According to a nearby patron, another $600 bottle was produced and delivered to Stallone's table, but it shared its predecessor's fate. As the sommelier's face dropped, a third, less risky vintage with a more humble $275 price tag was also dismissed. "Too corky!" grumbled Sly. The finicky oenophile finally settled on a bottle of Antinori Solaia, for a mere $125.

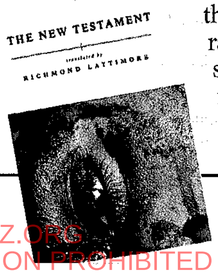
FRAN *RAN?* This fitness thing is starting to get a little out of hand. Shocked passersby in Central Park spotted none other than **Fran Lebowitz,** she of the quick quip and dangling cigarette, jogging around Park Drive last week. It was at 3:20 in the afternoon, which you'd expect, and the legendarily unproductive author was resplendent in a white jogging suit with no cigarette in sight, which you wouldn't expect. Turns out she's been jogging for years. Lebowitz, no doubt exhausted from her efforts, did not return calls.

---

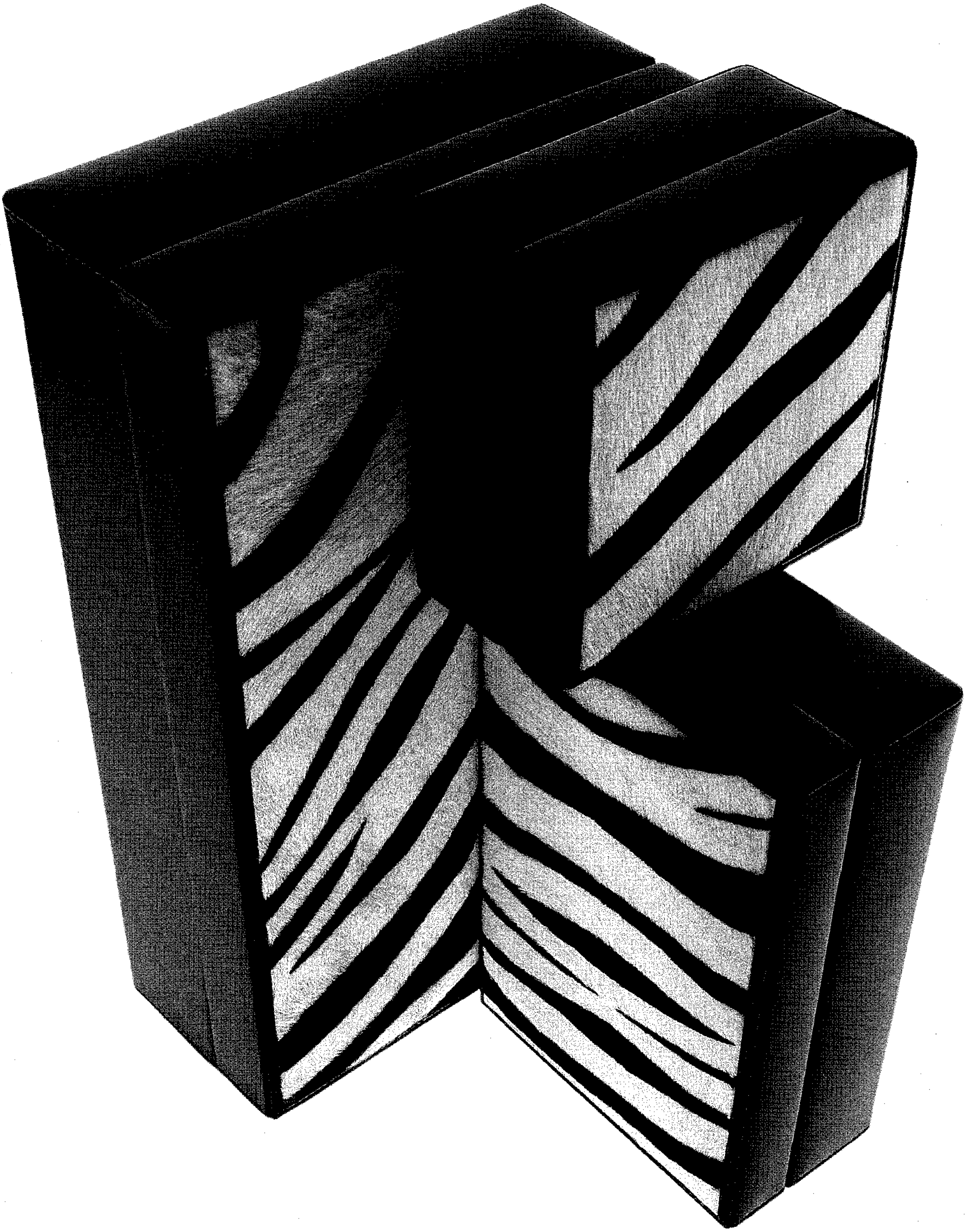
*Additional reporting by Matt Pincus and Ariel Levy.*

# SERRANO STRIKES ANOTHER NERVE

A long-awaited new translation of the New Testament by respected scholar **Richmond Lattimore** has put **Andres Serrano** once again in the line of fire. The book's striking cover—created by jacket-design guru **Chip Kidd**—seems like a standard-issue, mildly shocking modern Christ rendering: a photograph depicting the bloodied face of Jesus. The provocation is in the fact that the image was created by Serrano, the infamous menace to the Christian right whose National Endowment for the Arts–sponsored *Piss Christ*—which featured a cross drenched in urine—sparked an unholy stink throughout the nation seven years ago (for more Serrano ventures into Christian iconography, see page 42). But while the idea of Serrano's illustrating a Bible will draw fundamentalist fire from all the predictable quarters, Kidd says he liked the image and didn't care *who* created it. "This [Bible] is for literate, intelligent people," he says. "It's not for little old ladies to read on their way to work." "We knew it would raise hackles," admits a spokesman for the book's publisher, Farrar, Straus and Giroux. "But hey, the picture works." For his part, Serrano says he was uplifted by the assignment. "First Metallica uses one of my images for their CD *Load,*" he says excitedly. "And now *this.*"



Photographs: top, Sylvia Norris/Globe Photos; bottom, Starfile.



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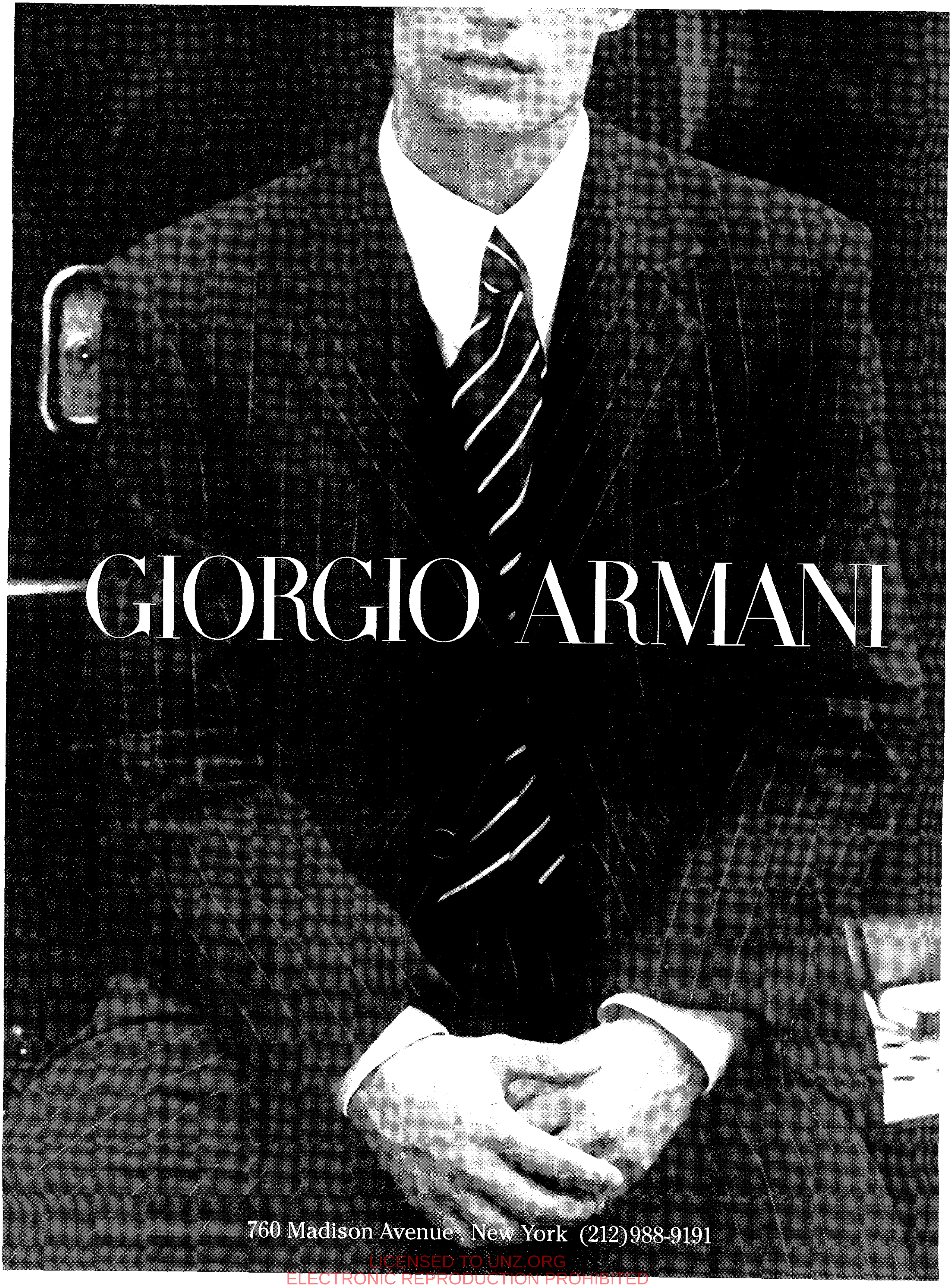
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# GOTHAM

*A field of tireless and antagonistic interests*—***Wallace Stevens***

### THE FRONT PAGE

## The Lynching

*When a word can mean anything, it means nothing.*

Last week, the Reverend Al Sharpton was up in Albany, where there were cameras. His good friend Mike Tyson was in court, not because he had sexually assaulted anybody lately but because a former employee was suing him for $49 million in severance pay.

Sharpton must have suspected that it would not go Tyson's way, since he had taken the precaution of busing a couple of dozen black people up from New York City, in case he needed any. And so, when the white jury awarded the white fight trainer Kevin Rooney $4.4 million, Sharpton was ready.

*No justice, no peace!* Sharpton led the chant, as if an unfavorable civil verdict were sufficient provocation for a race riot. And he speechified: "An all-white jury has just robbed Mike Tyson of human status."

"African-Americans are still in involuntary servitude," Tyson's keeper, Don King, agreed. "The man isn't a slave."

Sharpton trumped: "We cannot sit by and allow an apartheid jury to lynch Mike Tyson. What we saw wasn't a trial; it was a lynching."

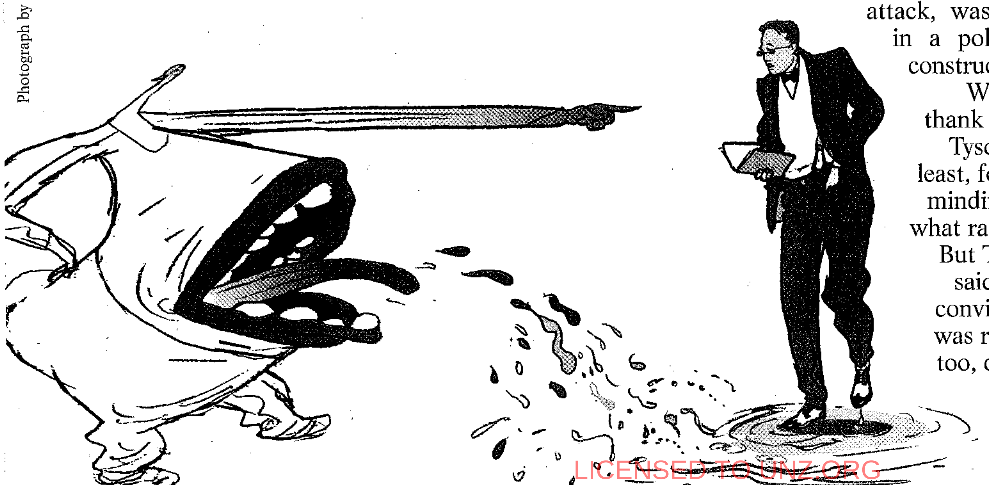
It must have been some time since he had been to a lynching. Lynchings, back when they were popular, typically involved dragging a black man out of his home, throwing a rope around his neck, stringing him up on a tree, and leaving him hanging there, as an example.

What happened to Mike Tyson might have been unfair. It might even have been unjust (there will be plenty of appeals to determine that). But it is unwarranted to suggest, as Sharpton did without evidence, that the judgment was racist; it was ridiculous to claim that Tyson was anybody's slave (except maybe King's); and it was wholly shameful for Sharpton to call it a lynching.

The reverend knows words have power; his own power derives almost entirely from them. But words have meaning too. And when words like *racist* and *lynching* are used to describe the motive or metaphor for any event that does not go the way a black person would have liked, they lose both their meaning and their power. If all whites are racists, then white hoods are simply optional. If all blacks are being lynched, then the rope is just one way to go.

A few years back, we lost the word *rape* temporarily. Through Andrea Dworkin, the Al Sharpton of feminism, rape came to mean naughty pictures, dirty looks, and, eventually, any sex between consenting adults, if one of them was male. All men were potential rapists, and then de facto rapists. The horror of real rape, of brutal sexual attack, was lost in a political construct.

We can thank Mike Tyson, at least, for reminding us what rape is. But Tyson said that conviction was racist, too, didn't he?



Photograph by John Van Hassell/Sygma; illustration by Istvan Banyai.

**OFF THE RECORD** "It sure looked like a tweak on the mayor's nose to me," a City Hall insider told *New York* when, much to the mayor's public chagrin, Governor Pataki hired John Timoney (formerly first deputy police commissioner, currently City Hall persona non grata) to work on a state commission on domestic violence. "Ever since the election, Pataki's been waiting to slap the mayor around a little. . . . Giuliani still took the bait. He could have walked away, but instead he lost his temper and ended up looking very bad."

**POST NO SHILLS** "I *think* it *was* what it was. It's an editing decision. *Post* editors make hundreds of those decisions every day, and basically we never go back and explain them"—*Post* spokesman Pat Smith on the lavish hype the paper gave the launch of Fox News (the splashy two-page spread called it a "dream come true"), given that the network is *not* available in most of New York but *is,* as it happens, owned by *Post* owner Rupert Murdoch

**NOT AVAILABLE IN STORES** Florida-based Motivision has developed a "short-duration message" system to flash quasi-subliminal messages through TV sets "to command you to feel good, to like yourself, and to motivate you to think as a thin person. They did it in the fifties," says manager Boris Dopta. "It worked so well that the FTC outlawed it unless there's a disclaimer." No plans for hypnotic ad campaigns, though: "No, you couldn't do that. It's too powerful. It's illegal."

**Politics**

# DIVIDED WE STAND

TWO TAILORED OCTOGENARIAN WOMEN WHO cast their first votes for FDR were sitting next to three recent Barnard grads in black in an auditorium recently. Nearby, a man wearing army fatigues and a fishing cap chatted with a well-dressed middle-aged publisher. "We have to come together and show the Democrats and Republicans we mean business," the man in fatigues said as heads nodded in approval.

Unity was to be the theme of the evening, and Green Party presidential contender Ralph Nader was going to deliver it to a crowd of more than 1,000 progressive political independents gathered, predictably, on the city's Upper West Side at the Society for Ethical Culture.

"A strong third-party showing could put the two-party duopoly on notice. Heck, a vote for me might even turn Clinton into a Democrat," the consumer advocate said in his characteristically folksy way.

A man rose and stepped up the microphone placed in the aisle. "But why aren't you *really* running for president, Ralph?" he said in a testy voice. Nader sat silent and blinked.

"This is a once-in-a-lifetime chance, and you're blowing it with a no-money campaign!" said another.

There Nader was, pleading for a united progressive vote to fight "indiscriminate injustices perpetrated against citizens by corporate America." And amazingly, New York State Green Party activists, who had collected more than 27,000 signatures to get him on the ballot, were attacking him in front of his small band of supporters.

It was the kind of rebelliousness that has earned the New York Greens the nickname "the renegade state." Seeming a little put off, Nader answered that he was a "reluctant candidate" but that no one else had stepped up—and someone had to. "But," he added, "I'll do it in my own fashion."

"That night was just the tip of the iceberg," says Tom Leighton, a member of the new Manhattan Green Party, a "sort of splinter group," who is running for Congress in the fourteenth district. "There's really no democracy within the New York State Green Party—it's a mess. There's just infighting . . . and people vying for control."

In fact, divisions among Greens have become so numerous, it's hard to keep track of who's who. The relationship between the various Green Party factions is best described by New York State Green Party spokesman and Green Party USA attorney Mark Dunlea. "Greens are very into decentralization, and no one Green Party group can tell another Green Party group what to do," says Dunlea. "We're all loosely affiliated right now, and if you have two Greens in a room and ask them what we're about, you'll get two very different answers."

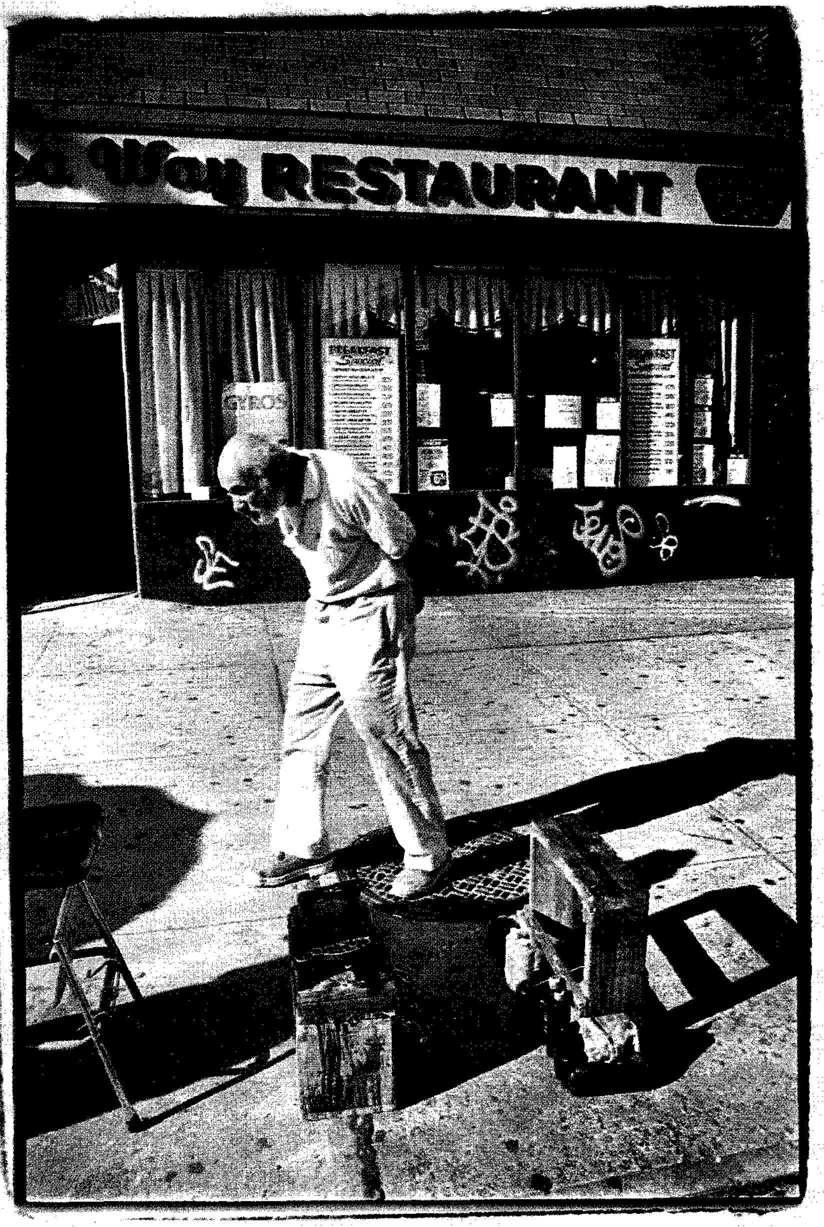
What Dunlea seems not to realize, however, is that Greens on the local and national level *are* starting to agree on at least one thing: that it's time to sever ties with Dunlea's cantankerous New York State Green Party, particularly after the group refused to put its name on an agreement about Nader's campaign strategy that has been signed by all other state organizers.

In a memo sent out last week to coordinators around the country, the Draft Nader for President Clearinghouse (another national group of Greens set up to keep Nader safe from Federal Election Commission rules on spending) said it was "disavowing the activities of the New York State Green Party and disassociating . . . from any activities they plan to carry out in the next forty days." The memo cited concerns about campaign spending and a "compromising" lawsuit filed last week in U.S. District Court in Washington.

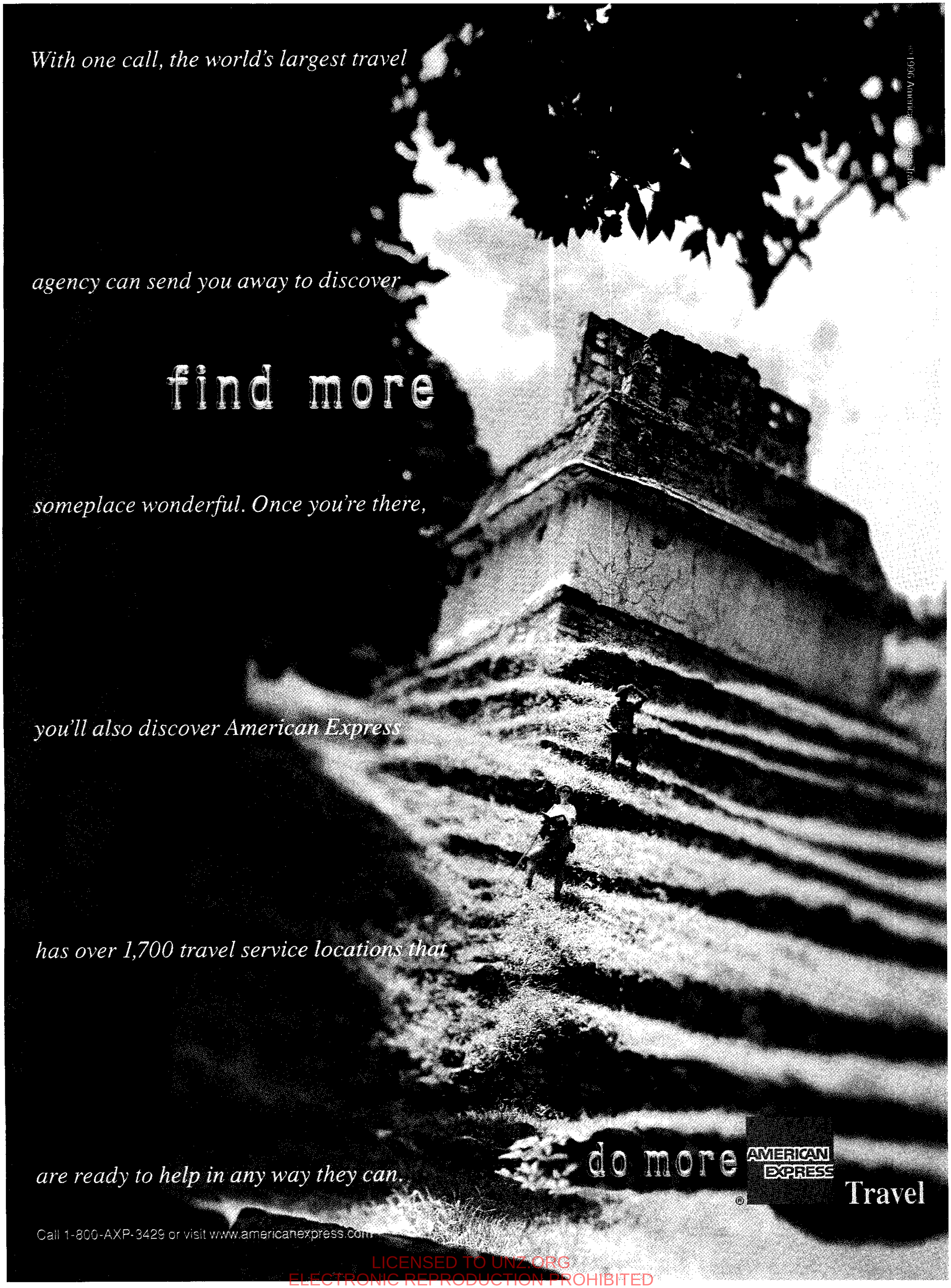
"The New York State Greens/Green Party USA—whatever they are calling themselves—are not honoring Ralph's conditions for accepting the national Green Party nomination, most importantly to not raise money for his campaign. They are compromising Ralph's position with the FEC," says Clearinghouse coordinator Linda Martin.

"Whenever you get into an election

**SHOT**



**Coney Island Avenue, Brooklyn, 2 P.M., Tuesday, October 1,** *photographed by Michael Ackerman.*



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year, things get a little crazy," Dunlea counters. "But we've gotten our own interpretations of the FEC rules, and we didn't see the need to follow the Clearinghouse's line on financial and legal matters pertaining to the campaign." He said Nader's office hadn't given him direction "one way or the other."

By Dunlea's calculations, New York State Greens have raised and spent less than $1,000 to date; their lawsuit—filed under the name of Green Party USA—is an attempt to force the FEC and the Commission on Presidential Debates to include Nader in any televised sparring matches. Nader has not joined the suit—because lawsuits cost money, and he's not spending any.

Dunlea seems totally unconcerned by the reprobations from his fellow Green members, who number only about 5,000 nationwide. "It all stems from the fact that you have a bunch of independent thinkers who disagree over how democracy is best accomplished—through an emphasis on electoral politics, or not. But that's what grass-roots democracy is all about—and sometimes it gets ugly."

JENNIFER NIX

### City
## FLIP-FLOP GOES THE CO-OP

IT'S HARD TO IMAGINE JIM DAVIS GETTING excited about another meeting of Community Board 6. He'd been to—and been disappointed at—at least six in the past few months. But here was the 52-year-old former construction worker, pacing around his cluttered twelve-by-eighteen-foot room in the Gramercy Hotel, all steamed up. "This time, they will have to listen," he said, gathering stacks of paper from his narrow metal-frame bed.

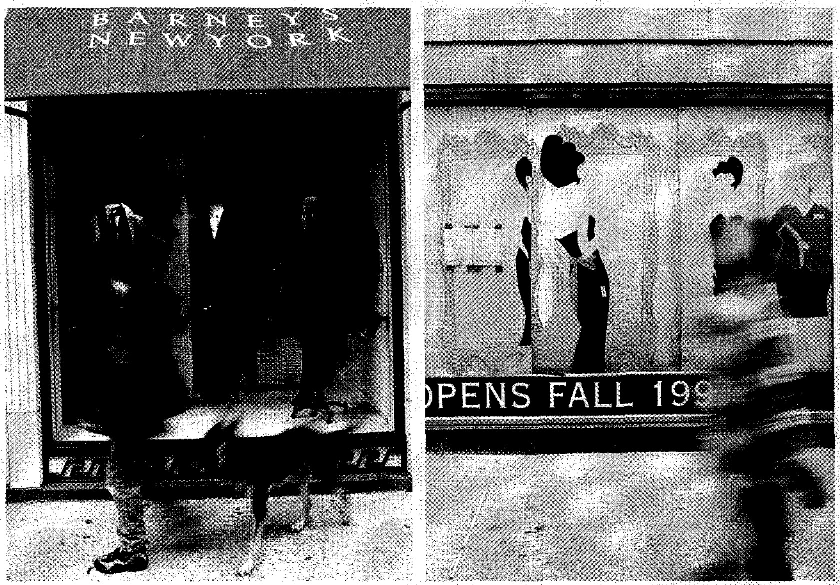
Down the unlit and shabby stairs of the deserted single-room-occupancy hotel, he remained enthusiastic. "I've been fighting Baruch College for ten years," he said, grasping an old wooden banister for guidance. "I've talked to almost every politician in the city. I've been to Albany. They always *said* they wanted to help."

Over the years, Davis, wearing sneakers, jeans, and a T-shirt and carrying a plastic shopping bag full of papers, has become a largely ignored fixture at Community Board 6 meetings and in the offices of local politicians. Ever since Baruch College and the City University of New York bought up most of 24th Street between Third and Lexington Avenues in 1986 and first announced their plans to tear everything—including the Gramercy Hotel—down and build a giant student complex, Davis has come to loudly protest the loss of his $66.30-a-week room. The Gramercy, Davis admits, was something that "many people will be glad to see go." Or so he thought.

For before Davis could stand at last month's meeting to give his standard argument—"How am I going to find another place I can afford in this neighborhood?"—a gray-haired woman in an attractive suit got up. "Baruch College has been totally self-serving from day one," she said, her voice businesslike. "We demand that these plans be changed!" She spoke for three minutes, after which about 40 equally well-dressed individuals—most holding clipboards or Manila envelopes—started clapping and yelling "Whoo!"

Two months ago, the residents of 330

### FASHION
## Dressing Down



**"Even though it seems like a very *big* change, it actually represents a very small [number] of *square feet.*" Simon Doonan is taking a walk up Seventh Avenue between 16th and 17th Streets past a huge bank of windows. "There isn't a psychology around of having been diminished," he says confidently.**

**The 44-year-old Doonan is the creative director of Barneys New York who, for the past ten years, has dreamed up the window displays for all the store's locations, but most notably at the downtown branch, where his quirky designs became as much of an attraction as the wealth of beautiful merchandise within.**

**But early this year, Barneys ran into financial trouble and had to file under Chapter 11. In the process, Loehmann's, that decidedly discount clothing store from the Bronx, moved into part of the Barneys building and usurped 60,000 square feet and eight of its famous windows.**

**And although the Loehmann's store won't open until late October, for the past three months it has put up its own display in the form of a visual send-up of its customers, circa 1950. Patrons shop in gauche pastels and sneak looks at themselves in dressing-room mirrors. "They're utilizing an illustration style that's not that far removed from the ads that we did two years ago by Jean-Philippe Delhomme," sniffs Doonan, referring to Barneys's memorable stick-figure-drawings campaign. "Which is, I guess, clever of Loehmann's, but a bit suspect." (Loehmann's will soon replace the display with an announcement of its October 23 opening.)**

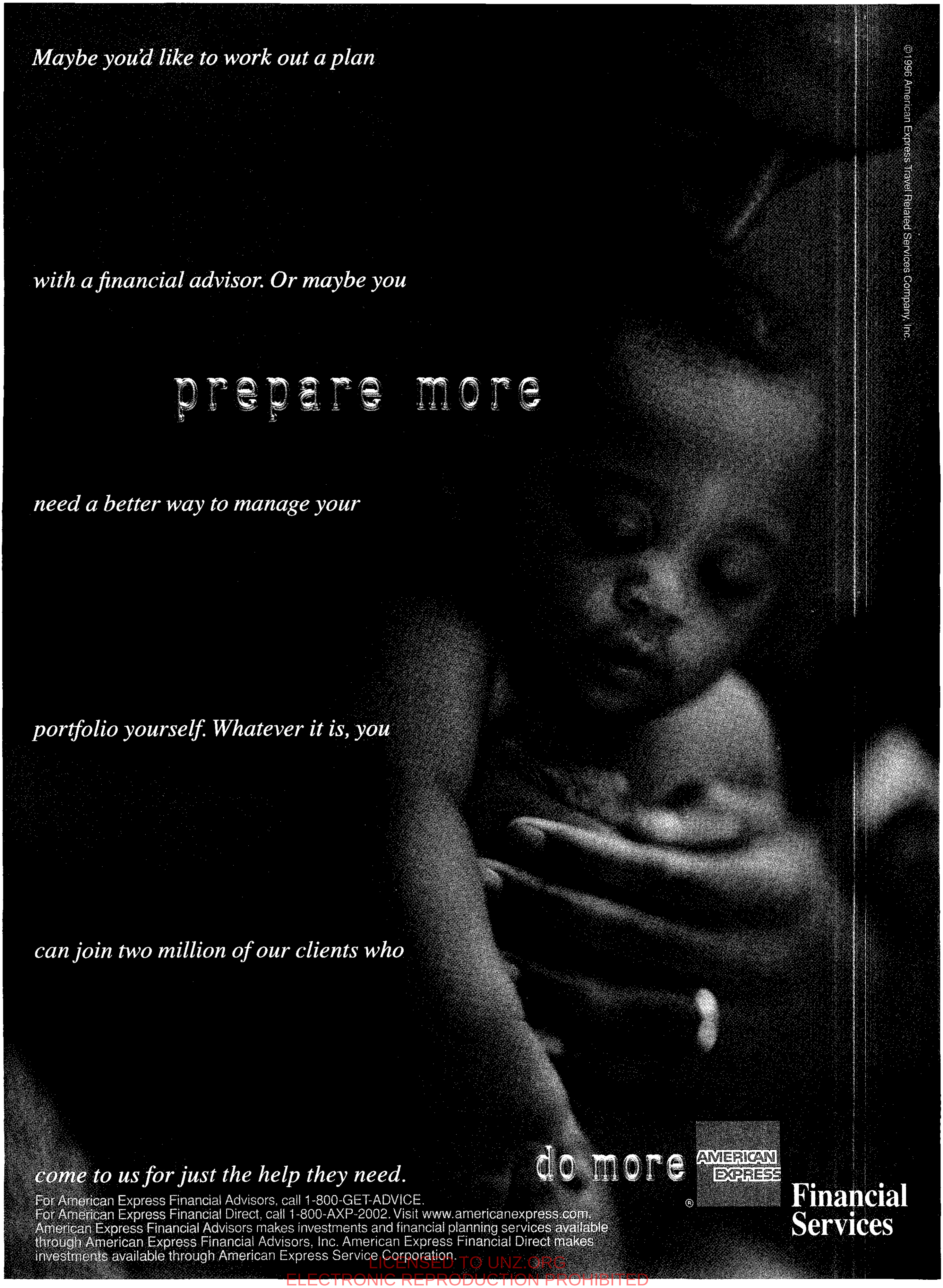
**Back over on the 17th Street side, where Barneys's windows are untouched by recent events, Doonan pauses for a moment and perches beside a shadow-box window framed in distressed gold. In the display are a makeup order form and some small, elegant containers of cosmetics. He gazes at them fondly. "The makeup is based on the Bauhaus theory of color—warm and cool—and if you understand that as it relates to skin tone, you just fax your order in."**

**Then he continues along the street past his most recent creations: "Zen and snowy," he says at a Romeo Gigli display with mannequins standing in foot-deep white feathers. "Straightforward, with a few surreal moments," he says at a Prada window where limbs clutching handbags poke through wallpaper. Wire hangers on the floor are "very Joan Crawford."**

**Might he use these artful, narrative showcases to address the arrival of his new neighbor? "We might do something funny with it, but I'm focused on our own," Doonan says. "The Loehmann's thing is . . . whatever."**

**TOM ROSTON**

Photographs by André Lambertson.



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# Hem Timelines

*At the New-York Historical Society for the gala honoring "Scaasi: The Joy of Dressing Up!"*

**By Ariel Kaminer**
**Photographed by Patrick McMullan**

AS DINNER GAVE WAY TO DESERT, BETSEY GOTbaum couldn't stop fidgeting. 'I am very, very uncomfortable," she admitted mournfully. The New-York Historical Society's big exhibit of Scaasi's designs was just kicking off, and already her museum had taken a few knocks for the show's less-than-scholarly subject matter. But that was hardly the point; her problem was the little black number she'd borrowed from the famous couturier for the occasion. "It's a pretty dress," she said, "but it doesn't fit me for a whole bunch of reasons that anyone over 50 can explain."

The museum's decision to treat Scaasi's dresses as historical artifacts, on the other hand, suited her, and all the guests, just fine. "You walk through that exhibit, and you see your whole life pass before you. Well, your whole successful life," said Joan Rivers, whose first Scaasi now lies in the hands of "some lucky woman picking through the rack at Hadassah."

**Top, Arnold Scaasi and Barbara Bush at the opening of Scaasi's career retrospective. Above, Philippe Junot, Frederic Fekkai, and Jeffrey Leeds at Rockefeller Center for the Louis Vuitton Classic car show. Right, Jennifer Tilly at the launch of Guerlain's Champs-Elysées perfume.**

But the dresses did more than recall the past; from what their owners said, they seemed to improve the nation's self-image, enhancing its best attributes and smoothing over its trouble areas. "C. Z. Guest brought General Westmoreland to the party where I first wore this gown some years ago," said Iris Love. "He was a hero to many and a traitor to some, but he was very nice to me, and I can only assume it was because I was wearing this dress."

Even Barbara Bush, whose social ascent had been hampered by the constraints of constitutional democracy, was able to find some solace in her wardrobe. "To wear a Scaasi is truly to feel like a queen," she said, "even though the body underneath is less than royal."

**Left, at the opening of Jaeger Madison Avenue (benefiting the Winston Churchill Memorial and Library), India Hicks and Edina Sandy. Below left, Chantal Miller, Prince Pavlos and Princess Marie Chantal of Greece, and Prince Alexander and Princess Alexandra von Furstenberg at the party for *Yul Brynner: Photographer*, a book compiled by his daughter, Victoria Brynner. Below right, Iman with David Bowie at an auction of plates designed by celebrities to benefit the Children's Defense Fund. The auction was held in the home of Denise Rich.**

---

Third Avenue, an upscale 21-story co-op building on the other end of Jim Davis's block, made a startling discovery. Baruch College—whose expansion plans they'd always supported—had changed its blueprints. Instead of a ten-story building next to their co-op and a high-rise on Lexington Avenue, Baruch was now planning to build a single fourteen-story, 200-foot-high structure that would extend to just nine feet from their co-op and block their view of the West Side.

"Please do not speak over what I have to say. This is my time," a man in a red shirt demanded at the meeting. By then, two other co-op members were standing up, and Board 6's four panelists had begun to whisper furiously among themselves. "We, the residents of 330 Third Avenue, fear for our physical safety as well as the structural integrity of our home," he went on.

As the fifth co-op member approached the podium, a community-board member stood up and said, "This is not on the agenda tonight!"

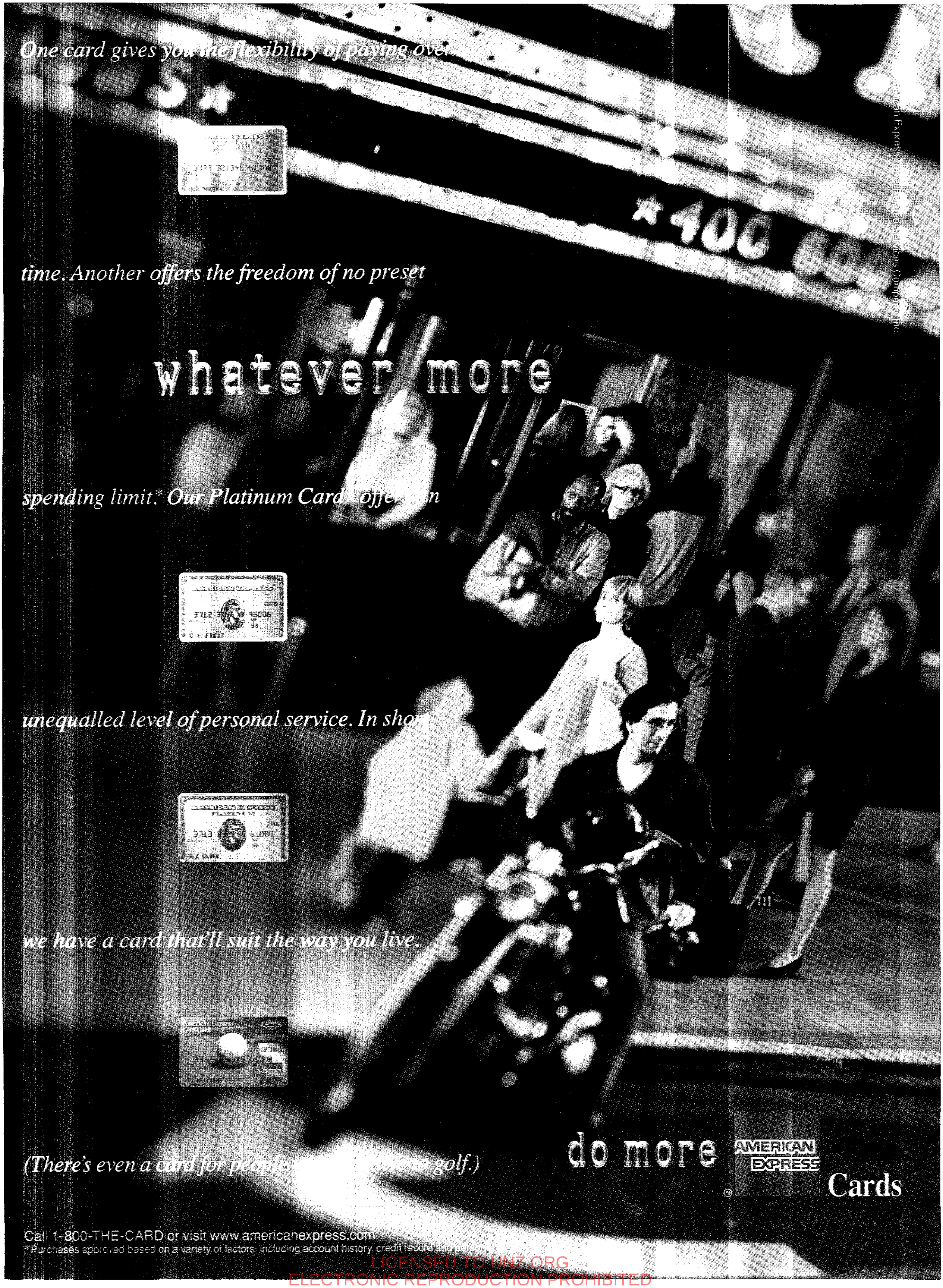
"This is the public session," the new speaker snapped as he took the microphone. "If you listen, you'll understand." Loud clapping and shouts of "Yay! Yay!" erupted from the back. "Will Community Board 6 please set up a task force to watch over Baruch and shepherd us through this hazardous time?" he said. More applause.

In the hallway outside the meeting, ten co-op members who were not on the list to speak surrounded the head of Board 6's environmental-safety commission and started asking him questions all at once. "We don't have subpoena power," he said nervously. "But I'm sure if we invite Baruch and the dormitory authority to a special meeting, they will come."

Then a fresh-faced young man in a suit stepped into the hall and said, "Hi, I'm Scott Saperstein from the mayor's office. I just started a few weeks ago, so I'm new to this issue." Four co-op members surrounded him and handed him documents.

Baruch's new building will cast a shadow over 84 out of 206 apartments, and that, according to the co-op board, will lower the value of the entire property. "We thought this project was going to improve the neighborhood," says board president Russ Gilsdorf. "But two months ago we discovered that not only has it doubled in size—the demolition might end up destroying our building!"

Jim Davis hung back for a moment in the hallway outside the meeting and watched as the co-op members worked the room. "It's like Goliath joining forces with David," he said. Then, with a new confidence in his step, he walked over to shake hands with two men in suits, representatives from Borough President Ruth Messinger's and State Assemblyman Steve Sanders's offices. NORMAN VANAMEE



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**THE CITY POLITIC MICHAEL TOMASKY**

# Race Is in the Race

*Al Sharpton's flirtation with a mayoral run raises issues Giuliani kept off the table. But the Reverend Al has a way of drowning out his own message.*

IT PROBABLY SAYS SOMETHING ABOUT the three all-but-announced mayoral candidates that it took—what else?—a press conference by one Alfred Sharpton to generate the first serious spate of ink about next year's mayoral election. Poor Ruth Messinger and Fernando Ferrer, borough presidents of Manhattan and the Bronx, two usually serious public servants, have been banging their heads against the wall of the Fourth Estate for months now trying to cadge glowing mentions in the papers here or there, with Messinger reduced at one recent point to yapping about a dog (Parks Commissioner Henry Stern's, which she accused of receiving illicit petting, and not on that bane of icy liberal politicians known as Channel 35). City Councilman Sal Albanese, poorer still, has worn through much shoe leather traversing the city to trumpet his economic populist message hither and yon and yet, in most news stories, barely rates a mention.

This is not surprising, of course; *Sharpton* and *press* belong in the same sentence as naturally as *Olestra* and *cramps*. Unsurprising, also, was the tone of most of the coverage, which inevitably ran toward the "What Does Al Want?" variety. This bothered the good reverend—"Why is it that every time I do something, I'm psychoanalyzed?" he said over the phone—but the fact is that there is good cause to wonder what Sharpton's up to. Let us not forget, aside from his more widely catalogued stunts, his endorsement of Alfonse D'Amato during the latter's 1986 re-election campaign, which sent the basic message that among the constituent elements of Sharpton's armature, scruple was less than integral.

Yes, that was ten years ago. The Big Question—*has he changed?*—has been the subject of most Sharpton-centric rumination in recent years. In fact, it's been the question for five years, ever since he was stabbed in Bensonhurst in 1991. I contend that if the jury's still out after five years, we may reasonably consider it hung. He runs a compelling race for Senate in 1992, humbling his severest critics; but in 1995, he gets caught out talking about a "white interloper" in Harlem just before a tragedy that leaves seven people dead, and later compares Rudy Giuliani to George Wallace, a monstrous insult to black people who lived in segregated Alabama and who, were they around to tell us, could probably offer ample testimony that there are in fact some differences.

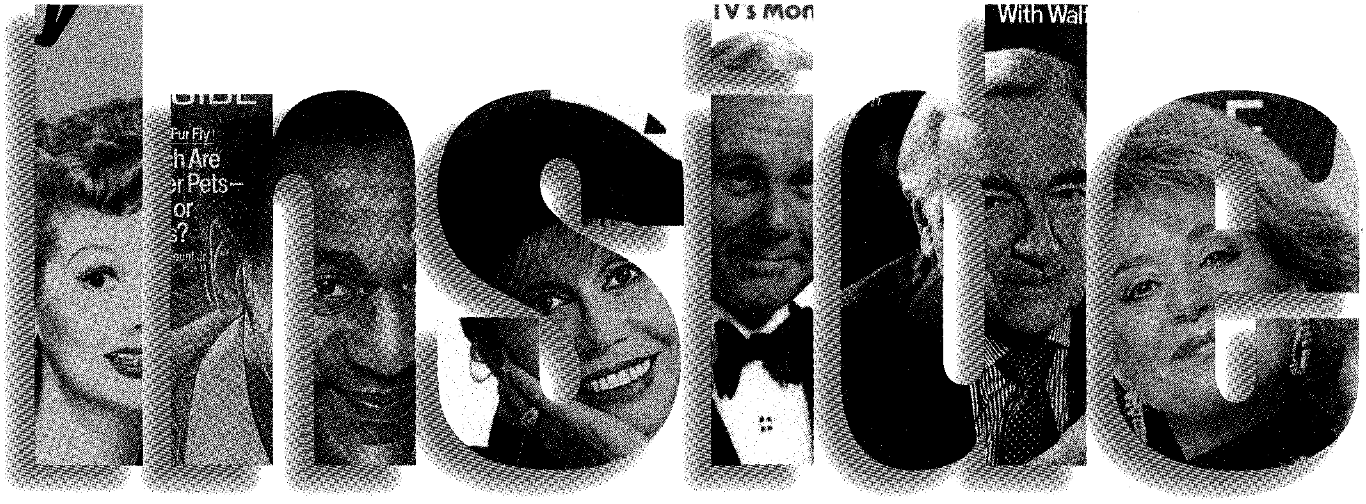
Sharpton may not have changed, but what has changed is the condition of black politics in the city, and this is how to understand Sharpton's current intentions. David Dinkins's mayoralty, whatever else it may have been, was the coming-of-age, politically, of black New York. It took a long, long time to make it happen, and his inauguration was a moment of special triumph for black New Yorkers, one of those rare instances in which history actually worked to correct itself. Unfortunately, however, he didn't turn out to be a very good mayor, and he lost. Today, there is no black citywide elected official, no black borough president, no young black pol who has managed, yet, to fashion the look of an obvious leader for the future. Into this breach has stepped the one black figure in the city sure to attract tremendous attention and make black matter again. Al abhors a vacuum.

BEFORE WE GO ANY FURTHER, LET'S TALK numbers. If you assume Sharpton is universally admired among blacks, you should think again (he's not universally reviled among whites, either). A Marist College poll last week produced the interesting result that among respondents who identified themselves as black Democrats, Sharpton was viewed favorably by 47 percent and unfavorably by 38 percent. Just 31 percent of the same group said they'd vote for Sharpton in a five-way Democratic primary (the four already mentioned and Comptroller Alan Hevesi). Those figures do not suggest a Sharpton sweep of the black vote. What they do suggest is that Sharpton has enough juice to cause big problems for Ferrer and especially for Messinger, who has been courting black support with fervor over the years. "Whoever was depending on a large African-American vote," says Albanese, not naming names, "they'd have to shift their strategies somewhat."

Well, maybe. On the other hand, consider the ramifications of a meeting taken last week by a mostly black group of elected officials, union leaders, and clergy, held at the West 14th Street offices of Local 237 of the Teamsters. This group, which included state comptroller Carl McCall, District Council 37 chief Stanley Hill, and others, was pulled together in part by Queens assemblyman Gregory Meeks, who chairs the Council of Black Elected Officials, to make black clout felt in the mayoral race, "so that we're not divided and spread all over the place," says Meeks.

Illustration by Steve Brodner.

# Get



# The Best of the Best

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This ad hoc group will review the candidates and endorse a Democrat before the end of this year—a striking attempt to forge early consensus around one candidate. There is much guessing about the "real" intentions here: to egg Hevesi, whom conventional wisdom regards as the best potential vote getter, into the race? To get Albanese, whom the same C.W. regards as the worst, to drop out?

Whatever the case, it's practically certain that this group will not endorse Sharpton. If you're interested in reading tea leaves, then weigh the fact that the woman chairing the group's mayoral selection committee is Harlem City Councilwoman Virginia Fields, who is closer to Messinger than to any of the other anticipated mayoral candidates. Fields is planning to run for the borough presidency that Messinger will vacate to seek the mayoralty, a circumstance that seems ripe for the mutual scratching of backs. Messinger is not unconfident about this group's deliberations; she says she has "urged them to move their timetable up" in the interest of quick consensus.

All of which will be just fine by Sharpton, of course. The honchos and the players' endorsing someone else just gives him one more argument, one more reason to run against "the Establishment" and "the hacks," a theme he struck after his initial press conference. White shot-callers, he told me, "can't just keep cutting these deals with Charlie and Denny and think that's keeping black people happy." The references were to Congressman Charles Rangel and Assemblyman, and Manhattan Democratic leader, Denny Farrell—who, by the way, knows how to shoot back: "I don't need him to act as county leader. I'll do my job."

What effect might Sharpton's outsider campaign have on the ebb and flow of the race, on his opponents' strategies? "I don't doubt," says Public Advocate Mark Green, who isn't running, "that he will affect the topic selection of the other candidates, and that ideally could be helpful."

Ideally, yes. But . . . Sharpton identified as his main issues the schools, police brutality, and black empowerment in general. Education is a universal concern, but the other two are pretty race-specific (police brutality is an important issue to many Latinos as well, but historically, it's a black concern).

Suppose sometime next year, during the campaign, Sharpton puts forward a plan to expand the Civilian Complaint Review Board, increase its subpoena powers, and double the number of inde-

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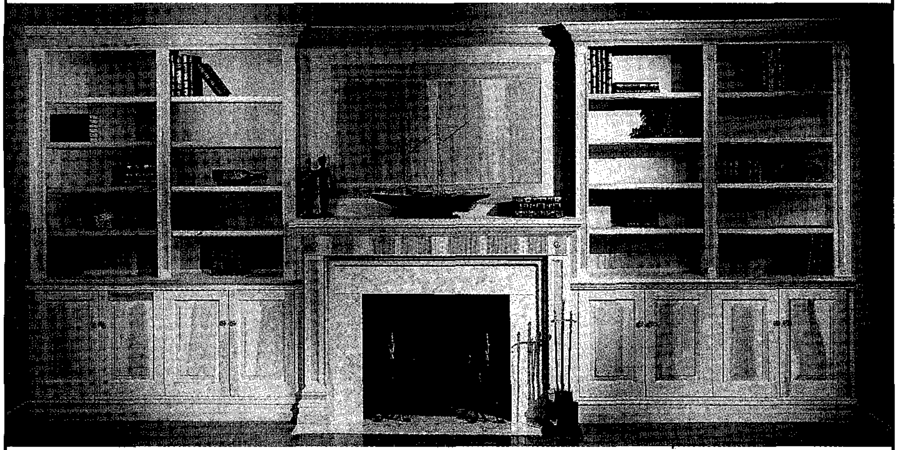

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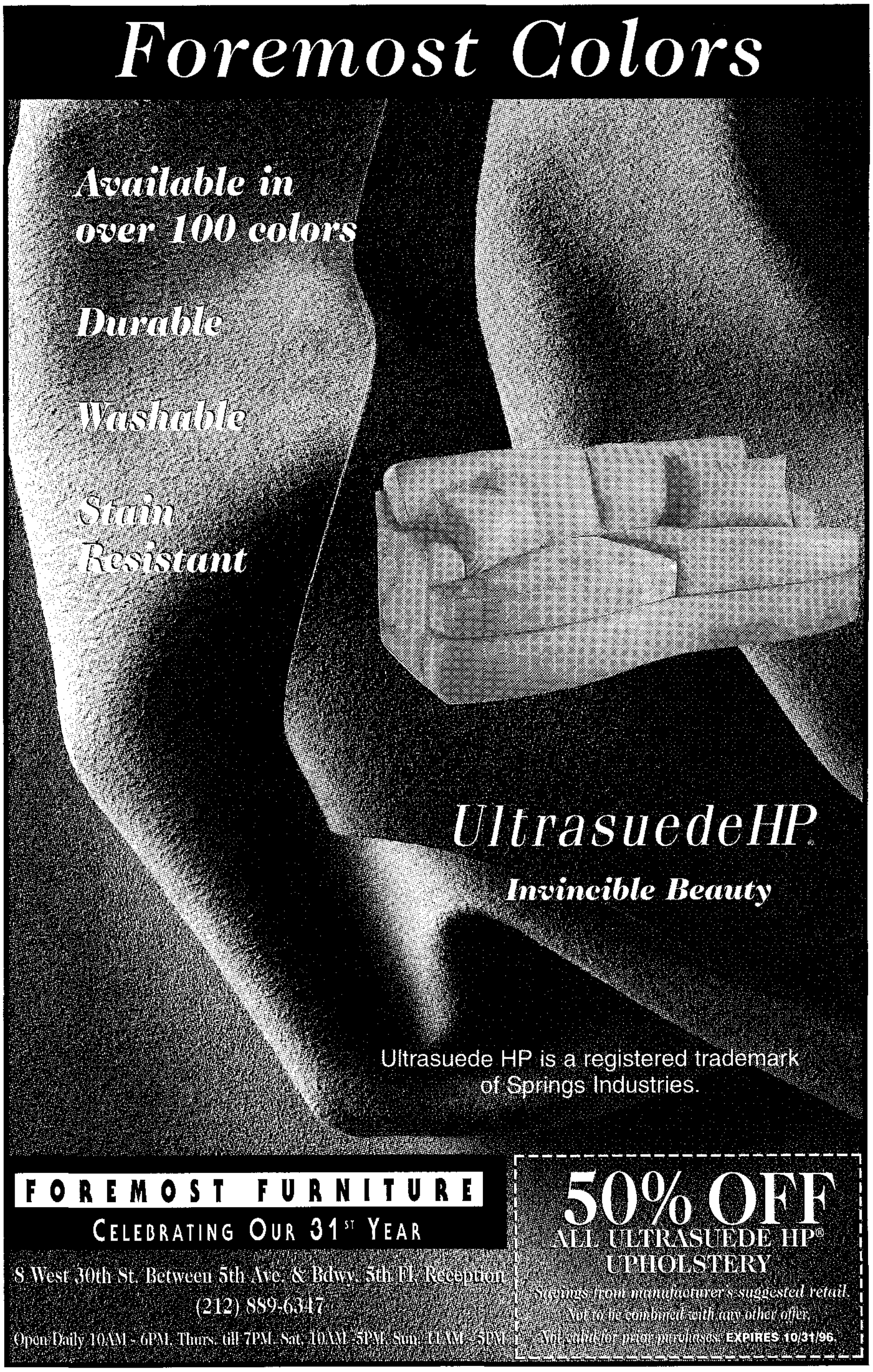
pendent investigators. He asks his opponents to respond. Messinger, Ferrer, and Albanese, all thinking about November and pondering possible (though not likely) endorsements from the cop unions, stammer, "Hommina-hommina-hommina." It's a small step from there to suggesting that they're "anti-black." Lots of people have the vague feeling that something like this could happen, which is why pols are welcoming him into the race on the record, and fretting and sweating once they go off.

FOR A GOOD SIX OR SEVEN YEARS, RACE was our first obsession. Race defeated Ed Koch. It elected David Dinkins. It defeated David Dinkins. But Giuliani moved in and took no time to assert the new order: Right after he was elected, during a dustup between police and activists at the Nation of Islam's Harlem mosque, Giuliani sided firmly with the cops and refused to negotiate a compromise position with Sharpton. Ever since, Giuliani—through obstreperousness, and through a somewhat sincere philosophical rejection of racial politics—has kept the door firmly shut against assays of the Jesse Jackson–Rainbow type. Black activists, lacking visionary leaders, were isolated, confused, left to their ambulance-chasing.

Besides, the old tactics had to play themselves out eventually. Movements—at least positive movements—cannot be built on the perpetuation of lies (Tawana Brawley) or the defense of frauds (Leonard Jeffries).

But where are we now? Today, race is just not a part of the discourse at all in this city. One might be tempted to count that a good thing. But it's not as if our racial problem has gone away; it's just that, somehow, a giant tarpaulin has been cast over it, and, as Green observes, "people are afraid to comment on it for fear of being accused of contributing to the tensions." It's instructive that in the Marist poll quoted above, Giuliani scored pretty well on the quality-of-life-type questions. But when I asked Lee Miringoff of Marist whether his scores were better than Dinkins's, Miringoff said no, they were about the same, but completely reversed racially—that is, blacks answered those questions positively when Dinkins was mayor, and whites answer them affirmatively today.

One thing a Sharpton candidacy all but guarantees is that we'll start talking about our race problem again. The quality of the conversation is another matter. That's largely in Sharpton's hands, and history tells us that's a precarious place for it to be. ▬



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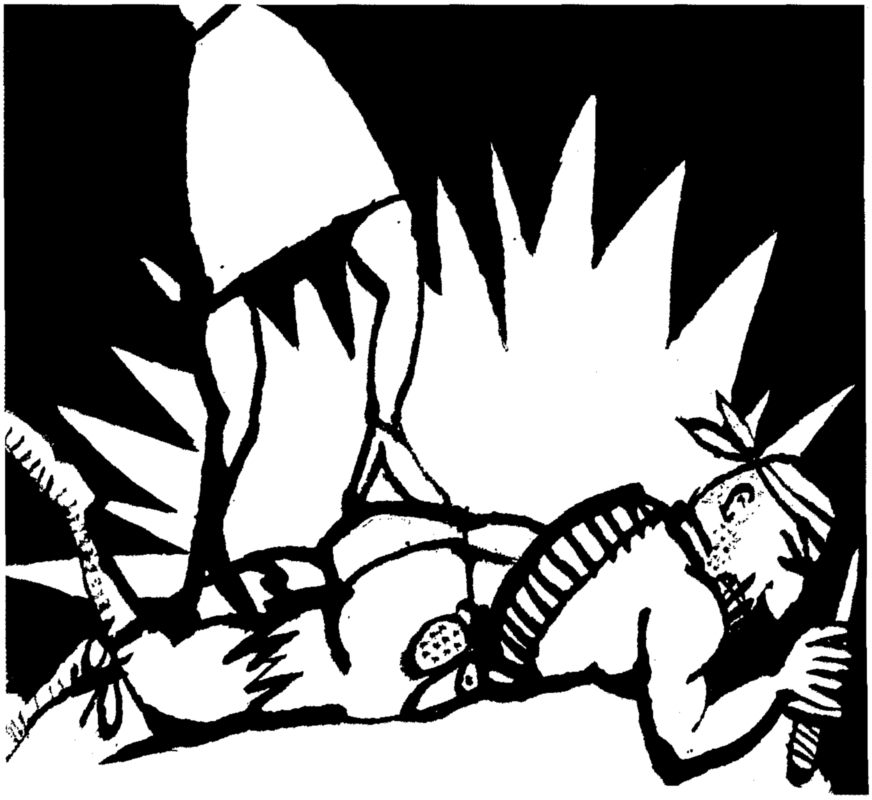
THE BIG PICTURE WILLIAM GOLDMAN

# You Go, Girls!

*The enormous success of 'The First Wives Club' should have proved beyond a doubt that audiences love women's movies. So why do studio executives still not get it?*



I ONCE ASKED MY DEAREST FRIEND, ED Neisser, a money manager in Chicago, why the stock market had gone down that day. He said this: "Because it didn't go up."

And he was serious. His point being that the market behaves in ways unknown to man, but that those people who make their money in finance cannot admit to ignorance, so we hear the market went down on news of profit sharing or went up on news of profit sharing. Or fears the Fed would step in. Or fears the Fed would not step in.

All, he explained, total bullshit. Even the great Mr. Buffett has no idea what's happening tomorrow.

Which brings me to the happiest movie event of the fall, the success of *The First Wives Club*. Why happy for anyone but Paramount, which gambled on it? Two reasons.

1. Studio heads do not like women's movies. Because for the most part, they are not bloodbath action flicks, and studio heads love bloodbath action flicks because they think teenage boys in Asia will get off on the gore and save them their jobs.

Do you know the most unusual thing about the huge success of *Fried Green Tomatoes*? That there was no *Fried Green Tomatoes II*. And that is because studio guys will tell you this: It was a non-recurring phenomenon.

That is their excuse for everything that has a soft edge. *Driving Miss Daisy*? Even bigger hit, but a non-recurring phenomenon. Not only do honchos not want to make women's movies; they hate the idea of doing women's movies with stars like Hawn and Keaton and Midler. *No audience for them. These actresses were terrific once, but it's over.*

Guess what? When you can take in $19 million on a non-holiday fall weekend, it is definitely *not* over. And that amount of money cannot be overlooked. Which is why there will be other movies trying to tap the same vein.

I wrote this years ago: *Nobody knows anything*. True then, truer now. *Twister* was a huge hit with Bill Paxton in the lead. Well, believe this—the studio guys would have been happier if Harrison Ford had played the part, because then their world wouldn't be shaken. They have cast their lot with stars. If Ford had played the lead role in *Twister*, the wisdom would have been as follows: "Sure, he may be a little long in the tooth for romantic comedies like *Sabrina*, but put him in an action flick where he is one guy going against giant forces, like in *The Fugitive*—the guy is box-office gold."

Tattoo this behind your eyelids: *The picture is the star.* And has ever been.

2. The second reason for cheer is seasonal. We all know Hollywood makes too many movies. To ensure disaster, it also groups most of what it hopes are its biggies at two times—early summer and Christmas.

And why? Well, because it does. (The market didn't go up today because it went down, remember?) My biggest movie laugh in weeks was when *Variety* reported that several unnamed Hollywood wise men said that *The First Wives Club* would have been even bigger if it had opened in the summertime.

Twits.

It would have been buried in the summertime, lost in the testosterone wilderness. Why did he say that? Because he believes it. He has to believe it. Because he cannot admit he has zero idea why the market behaves as it does.

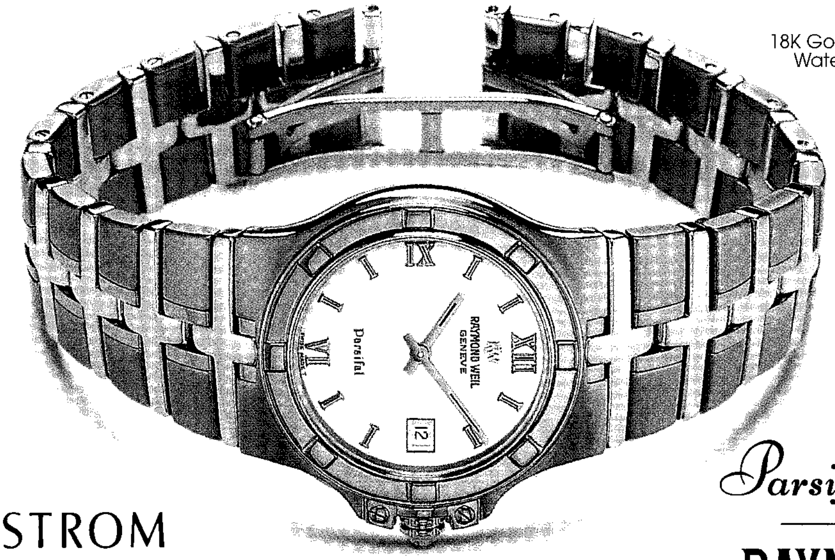
I think the powers have to pay financial attention to $19 million. And somebody else may suck it up and try the same thing, and open his movie in October or April. Why, hit movies just might open all year long. Wouldn't it be nice if Hollywood became a twelve-month business?

When I watched *First Wives Club* and those three wonderful ladies flouncing out the door and up the street belting out Lesley Gore, the audience burst into applause.

I was right there with them. ■

Illustration by Scott Menchin.

*Precision* movements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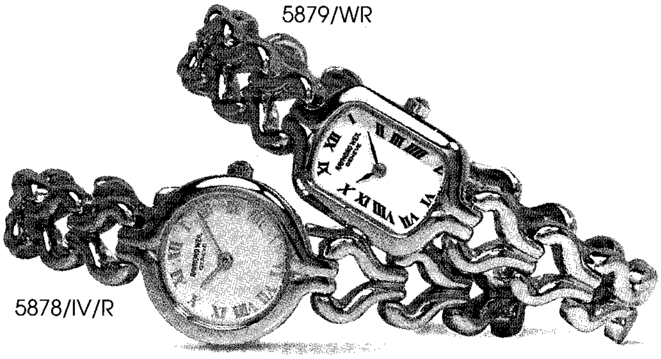
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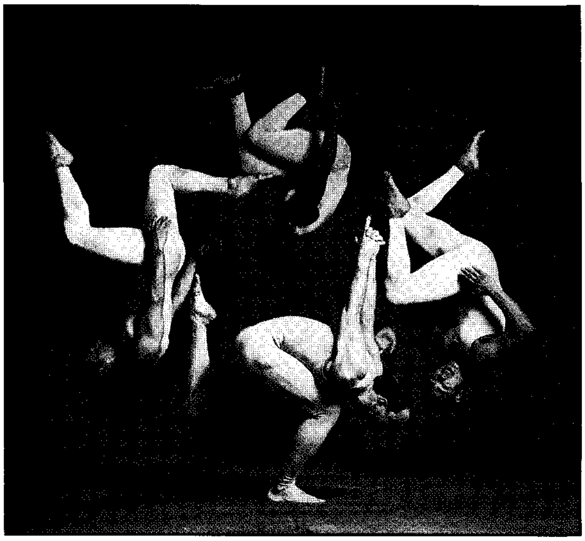

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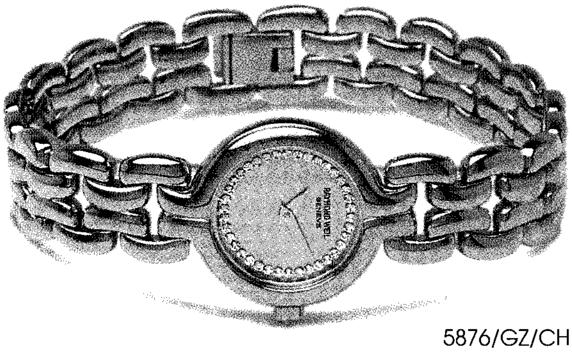
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# Speed Reading

*Amid the endless honking of the pundits, fogging you in and slowing you down, comes a columnist, Gridlock Sam, who actually tells you how to get around.*

WILLIAM SAFIRE, THOMAS FRIEDMAN, AND E. R. SHIPP are all fine as they go, but for my money, the best newspaper columnist in New York is Gridlock Sam. He writes a traffic column that runs six times a week in the *Daily News,* stashed back by the astrology and the Accu Weather. I read it every day, and I don’t even drive.

Well, sometimes I do, but battling the Gowanus each morning isn’t a prerequisite for being addicted to Gridlock Sam. His column—which is, to be sure, a straight-ahead assemblage of traffic tips—backs into being a daily chronicle of the New York mosaic, and it possesses all the attributes of great journalism: valuable information, attention to detail, elegant prose, useful predictions, a sense of civic responsibility, and a strong point of view.

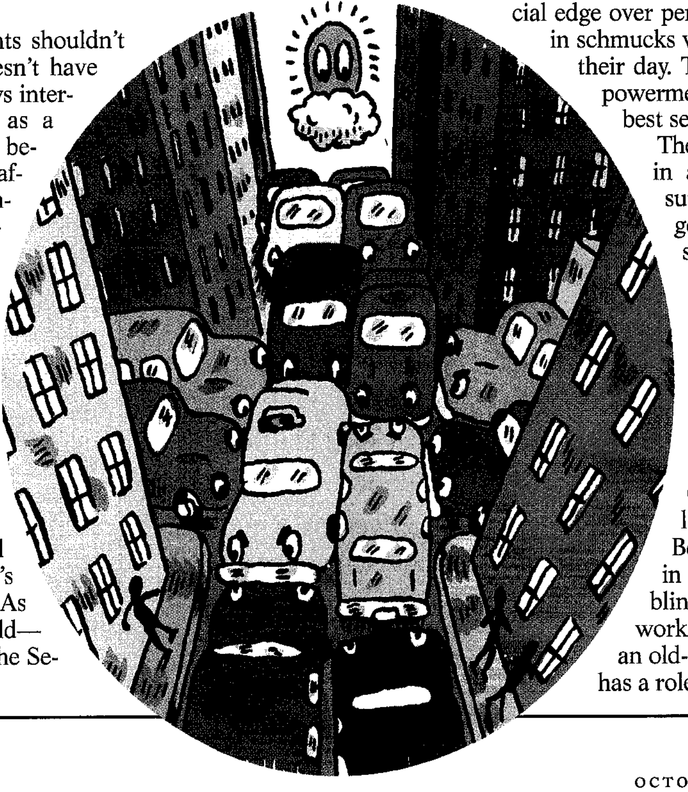
Anthony Lewis may weigh in on the conflict in Bosnia and Herzegovina, but can he get the authorities to change the construction schedule on the George Washington Bridge? This Gridlock Sam achieved a couple of weeks ago to accommodate the crowds at the Yankees’ recent big series against Baltimore at the stadium. When the city suspended alternate-side-of-the-street parking on Wednesdays and Saturdays but continued to ticket some cars under complicated circumstances, Gridlock Sam launched a crusade to stop the fines, although the issue resurfaced last week and he went into campaign mode again. He does this because he didn’t want people to be confused. Most columnists, as we know, just add to the general confusion—and what’s William F. Buckley done for *you* lately?

These hands-on achievements shouldn’t imply that Gridlock Sam doesn’t have global reach. Indeed, he follows international events as doggedly as a trenchcoated correspondent, because overseas incidents can affect New York traffic almost immediately. Trouble in the Middle East? Stay away from Second Avenue in the Forties, where both Palestinians and Jews snarl traffic. A snafu with Fidel? The Cuban mission is at 38th and Lex, which could have far-reaching implications involving the Queens-Midtown Tunnel. Then there are political gestures closer to home: Eschew the Brooklyn Bridge when Al Sharpton wants attention. It’s his favorite marching ground. As for the leader of the Free World—Gridlock Sam has sources in the Secret Service.

Amid the endless thumb-sucking on the op-ed pages, the ruminations of gasbags who never venture out of their offices, Gridlock Sam provides refreshingly crisp insights. A typical column might start this way: “Gridlock Alert! President Clinton will be in town on Tuesday to speak to the United Nations General Assembly. Avoid the FDR Drive during the morning rush hours and midafternoon. First Ave. will become a frozen zone late morning to early afternoon, and there will be some closures in the vicinity of the Waldorf-Astoria. . . .” No wasted strokes here. And “frozen zone” is a nice touch.

Even before he inaugurated his column in 1990, Gridlock Sam was making his contributions to the language. Né Samuel I. Schwartz, he was a high-ranking traffic bureaucrat when he was involved in coining the term *gridlock,* a bit of the lexicon that Jerry Brown and Ross Perot later applied to politics. (Schwartz modestly shares credit for the word with a traffic-engineer colleague, but is helpless against the apocrypha.) Schwartz is also responsible for the Ed Koch–ian signs around the city that say DON’T EVEN *THINK* OF PARKING HERE and NO PARKING, NO STANDING, NO STOPPING, *NO KIDDING.*

But Gridlock Sam’s column is more than a few catchphrases. It goes beyond that, into the realm of making a special connection to the reader. Perusing his column is a way to structure your life, to achieve dominance over the city. With the counsel of gridlock Sam, one can map out the day like Napoleon planning the Russian campaign: *Netanyahu is walking four blocks from the Stanhope hotel to a nearby synagogue? Well, I’ll stay away from* there *tomorrow, I can tell you.* And seize a crucial edge over perhaps thousands of un-clued-in schmucks who won’t know what ruined their day. This is the journalism of empowerment, concrete and useful in the best sense.



The idea of a daily traffic column in a newspaper is particularly suited to New York. In Los Angeles, where traffic is an obsession and people engage in riveting cocktail-party chat about shortcuts through the Hollywood Hills, traffic problems are instantaneous, as random and unpredictable as earthquakes. Trouble comes from a suddenly jackknifed semi on the Glendale Freeway, or a spilled load of avocados on the San Bernardino in Cucamonga. But in New York, where the crumbling infrastructure is being worked on every day (very slowly), an old-fashioned newspaper column has a role to play. Radio traffic reports

Illustration by Paul Corio.

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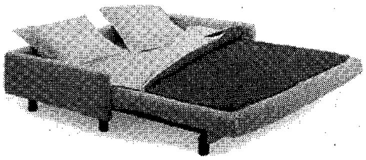

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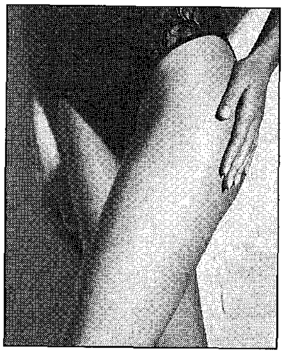

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have their value, and there are certain Type A'ers who know that 880 has traffic reports on the eights, and 1010 on the ones, and who with skilled dial-tickling can pull up a traffic dispatch every three minutes. But these reports always seem to be referring to someone else's troubles, chirping on without a mention of the nightmarish blockage you happen to be sitting in.

There are other predictable events, like the dignitaries who come to town, and still more that are seasonal, like the ultimate apocalypse: the Christmas tree at Rockefeller Center—on a Wednesday. The worst thing for traffic in Manhattan isn't cars, trucks, or buses. It's people, especially bovine tourists and suburbanites who don't know how to walk properly. "There was a famous day in 1981, one of the most famous days in gridlock history," recounts Schwartz. "It was the Wednesday after Christmas, with the tree up at Rockefeller Center and the matinees on Broadway. They marched like an army, maybe 50,000 of them, from the tree to the theaters." Now Gridlock Sam regularly declares a gridlock alert for that day.

Perhaps a victim of romantic notions about the *Daily News,* I imagined a cigar-chomping outer-borough guy in a T-shirt, quaffing cups of joe with cabbies and truck drivers and guys with jackhammers to get the scoop. Then I called his phone number and his office is in the *Village,* the maw of maybe the largest body of nondrivers in North America. I arrange to meet him, and he tells me Monday morning is bad because he's driving back from the Jersey Shore. I ask him, You don't try it Sunday night? "I'm Gridlock Sam," he says. "I know better."

Schwartz turns out to look like a bearded professor, which he is. He shares office space with a tony architectural firm. All blond wood sheathed in light—we might as well be in Seattle. It turns out Schwartz is a public-transit good-government type, a public-spirited intellectual who is the head of the Infrastructure Institute at Cooper Union and does consulting in his spare time—Giuliani asked him to advise Los Angeles officials after the 1994 earthquake knocked out some freeways. He drives, of course, but more often takes the subway in from Brooklyn. He pulls out a handy pocket wheel that holds tokens when his MetroCard isn't applicable. "I'm armed," he says.

The son of a Brooklyn grocer, he studied physics and drove a cab until his older brother, who is himself a physics professor, whispered "traffic" in his ear, an event they like to compare to the "plastics" line in *The Graduate.* He navigated

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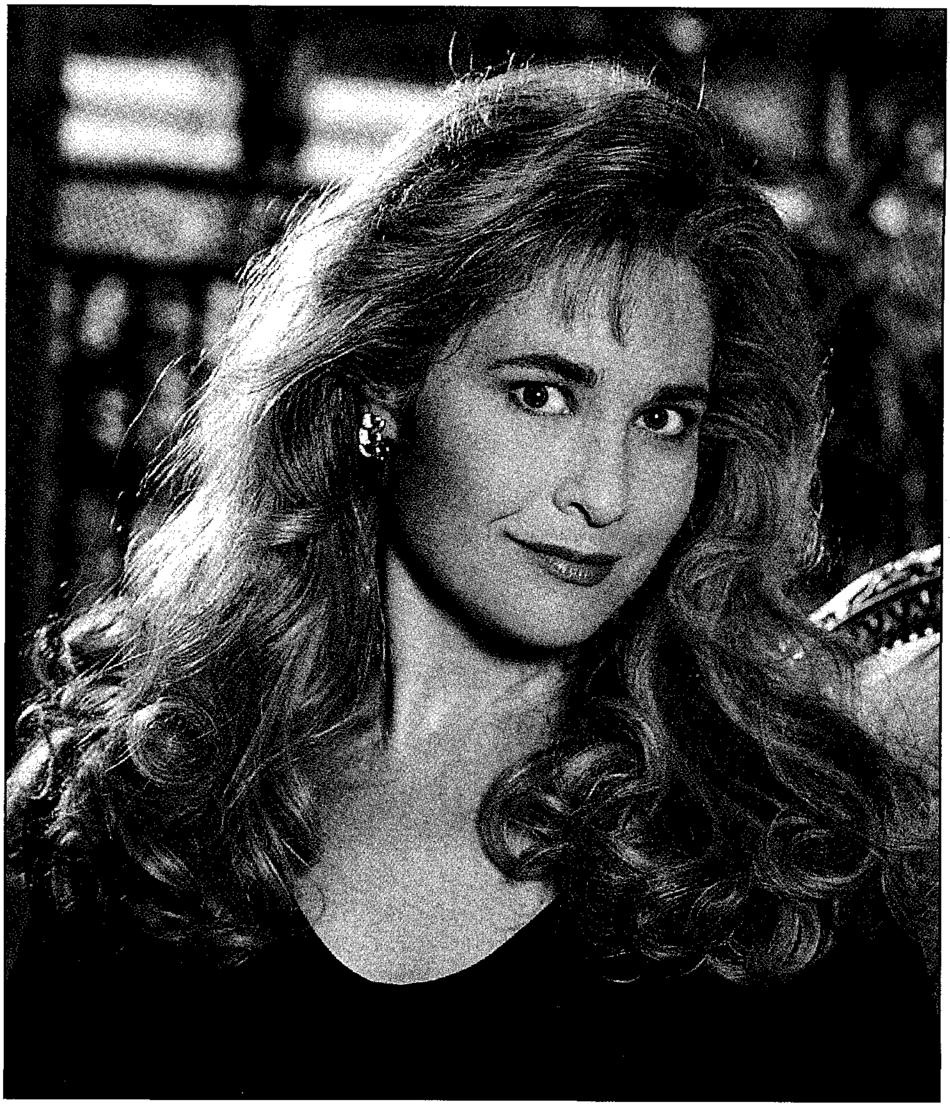

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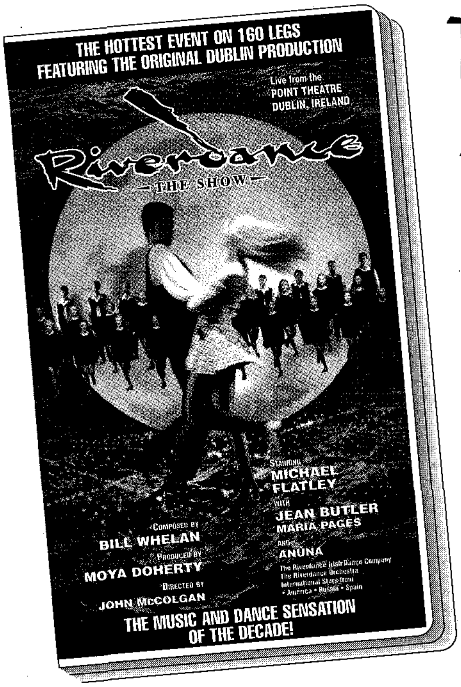
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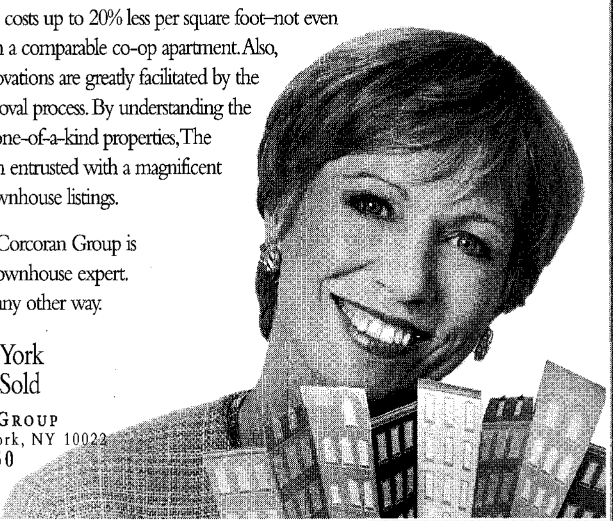

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the bureaucracy without using shortcuts. "I didn't rise through the clubhouse," he says firmly. Aided by some of his colleagues' being indicted or fired during various scandals, he rose to traffic commissioner, then chief engineer for the Department of Transportation.

Back in the days of Mayor Lindsay's administration, Schwartz worked on many pie-in-the-sky projects intended to rescue New York from its tribulations—turning huge swaths of midtown into pedestrian malls, for instance. Now he doesn't believe in magic bullets. Meanwhile, traffic in New York is worse than ever, by some measures. South Brooklyn is like something out of a Godard movie. In Manhattan, the average speed going crosstown at midday between 34th Street and 60th Street is getting slower (it's now about five miles an hour). Schwartz says the reason you can't go east or west in the Thirties is "mostly vertical." What? This means that trucks loading and unloading—which lock up crosstown streets in the Thirties during the day—are held up mostly by slow, nineteenth-century elevators. And solutions like banning trucks during daylight hours and making deliveries at night won't work. "New York is still a city of ma-and-pa businesses," Sam says. "They can't afford to hire someone to take the deliveries." In the garment district, this nighttime-delivery idea was nixed because apparel makers were afraid it would make it easier for their competitors to spy on their new lines.

Schwartz's prescription for New York driving, then, is simply that people drive smart. And indeed, one of the pleasures of driving in New York is that some sort of self-selection process is at work. So many people are intimidated about driving in the city that those who remain are not necessarily skilled motorists but nevertheless possessed of a certain Darwinian edge, a feral, crazed aggressiveness. The hyenas somehow look out for one another. Ever try to drive in Florida? Those meandering Cadillacs don't play here—they were picked off long ago.

Schwartz's advice suits this mentality, the kind of people who boss around clueless cabdrivers à la Holly Hunter in *Broadcast News*. There is, for example, a way to get to JFK when the Van Wyck is a parking lot—Woodhaven Boulevard. I tried it once, and though it might not have saved any time, I kept moving, saw a new neighborhood, and survived. Schwartz, in his book *New York Shortcuts and Traffic Tips*, writes a disclaimer at the beginning that although he himself "travels every neighborhood" in New York, he takes no responsibility if there are any "incidents" when you bail out of an expressway and hit the surface streets. Many drivers, of course, would rather risk a *Bonfire of the Vanities* melodrama than fester in traffic. Keep moving at all costs.

Schwartz is, however, somewhat of a futurist, and has been plugging one new innovation evangelically. The Triborough Bridge and Tunnel Authority has been rolling out E-ZPass, a computer chip fixed to the windshield right behind your rearview mirror. You whoosh through toll plazas without stopping (you only slow down—not because the technology won't deduct the money unless you do, but so you don't run over any workers).

Having E-ZPass in my arsenal gives me an enormous sense of well-being, and I'm not alone: David Letterman, a daily commuter, has gone on several jags about cruising through the E-ZPASS ONLY lanes: "Members only! It fills me with a sense of pride because I'm in that club! I'm an E-ZPass member! And I see that sign, I say, 'Yes, damn it! I'm proud to be a member of the E-ZPass club!' "

At any rate, the TBTA predictably botched several aspects of its introduction of E-ZPass: The Throgs Neck seized up for a few weeks, and paper-shufflers, worried about revenue loss, at first foolishly refused to integrate their own discount system with that of the state thruway people, so consumers had to pretend they were in the Soviet Union and fill out two separate E-ZPass applications.

The early problems sent the tabloids into a rage. There was howling from the *Daily News* (a paper widely believed to be extra-tough on the Metropolitan Transportation Authority ever since majority owner Mortimer Zuckerman's travails over the Coliseum), and from the *Post*, too, never shy about punishing its foes: A top *Post* honcho was said to have had a nasty experience at one of the bridges. Schwartz thinks the bad publicity will slow up the further implementation of this panacea.

He doesn't get carried away by the journalistic mob, then. And he exercises moral judgment. Despite all the advice he gives people about how to fight parking tickets, he won't help with DWI violations. And he responsibly holds back subversive information. "I know how to beat radar," he says. "But I'm not going to tell."

THIS IS MY FINAL COLUMN IN THIS SPACE. I wish the best to the readers of this magazine, and to the good people who continue to write, design, and edit it. I'll be at *Newsweek*. ■

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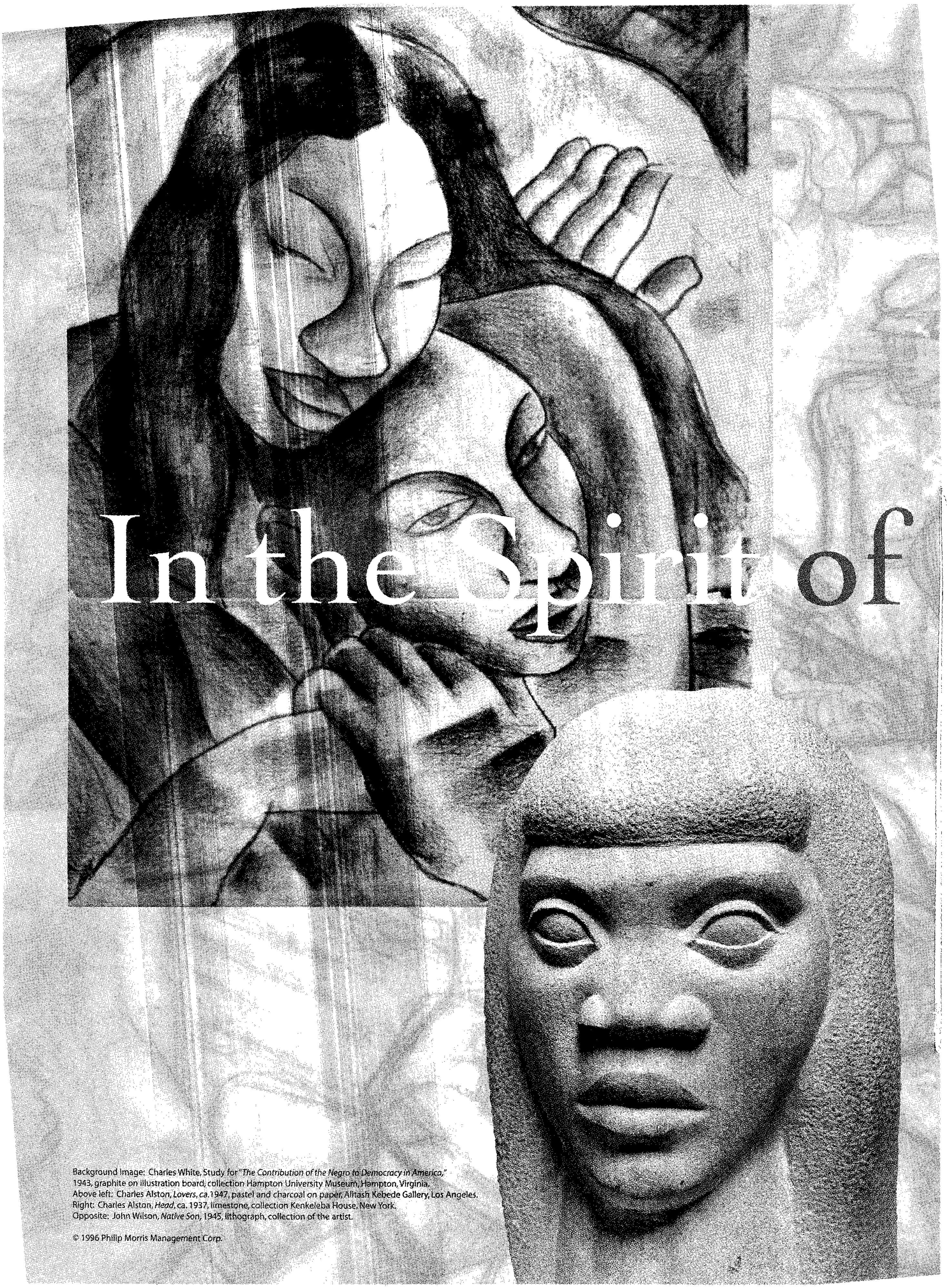

Background Image: Charles White, Study for "*The Contribution of the Negro to Democracy in America,*" 1943, graphite on illustration board, collection Hampton University Museum, Hampton, Virginia.
Above left: Charles Alston, *Lovers, ca.*1947, pastel and charcoal on paper, Alitash Kebede Gallery, Los Angeles.
Right: Charles Alston, *Head*, ca. 1937, limestone, collection Kenkeleba House, New York.
Opposite: John Wilson, *Native Son*, 1945, lithograph, collection of the artist.

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## African-American Modernists and the Mexican Muralist School

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June 21 – August 17, 1997

**Diggs Gallery, Winston-Salem State University, Winston-Salem, North Carolina**
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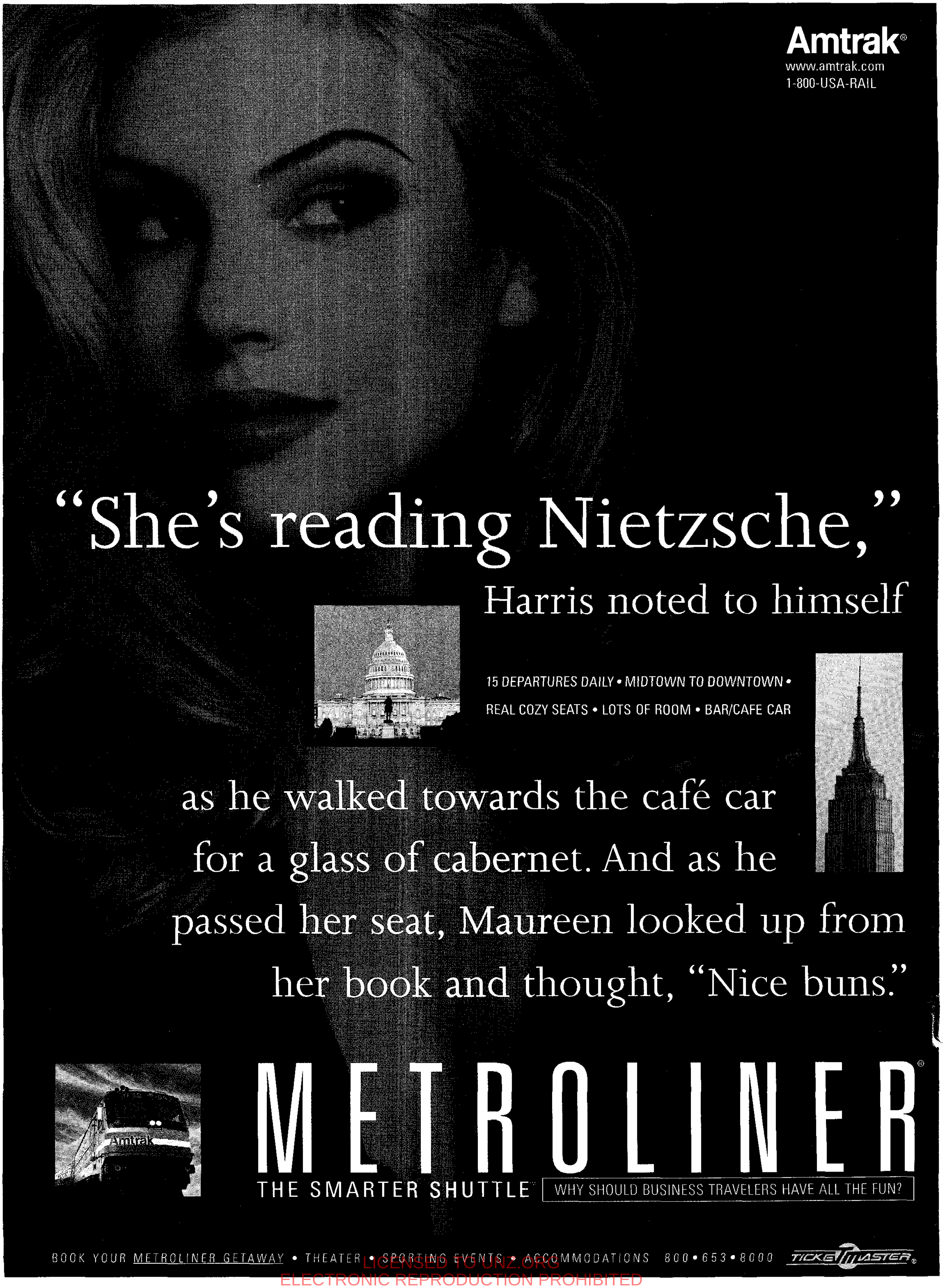

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Harris noted to himself

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as he walked towards the café car for a glass of cabernet. And as he passed her seat, Maureen looked up from her book and thought, "Nice buns."

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# INTERIORS

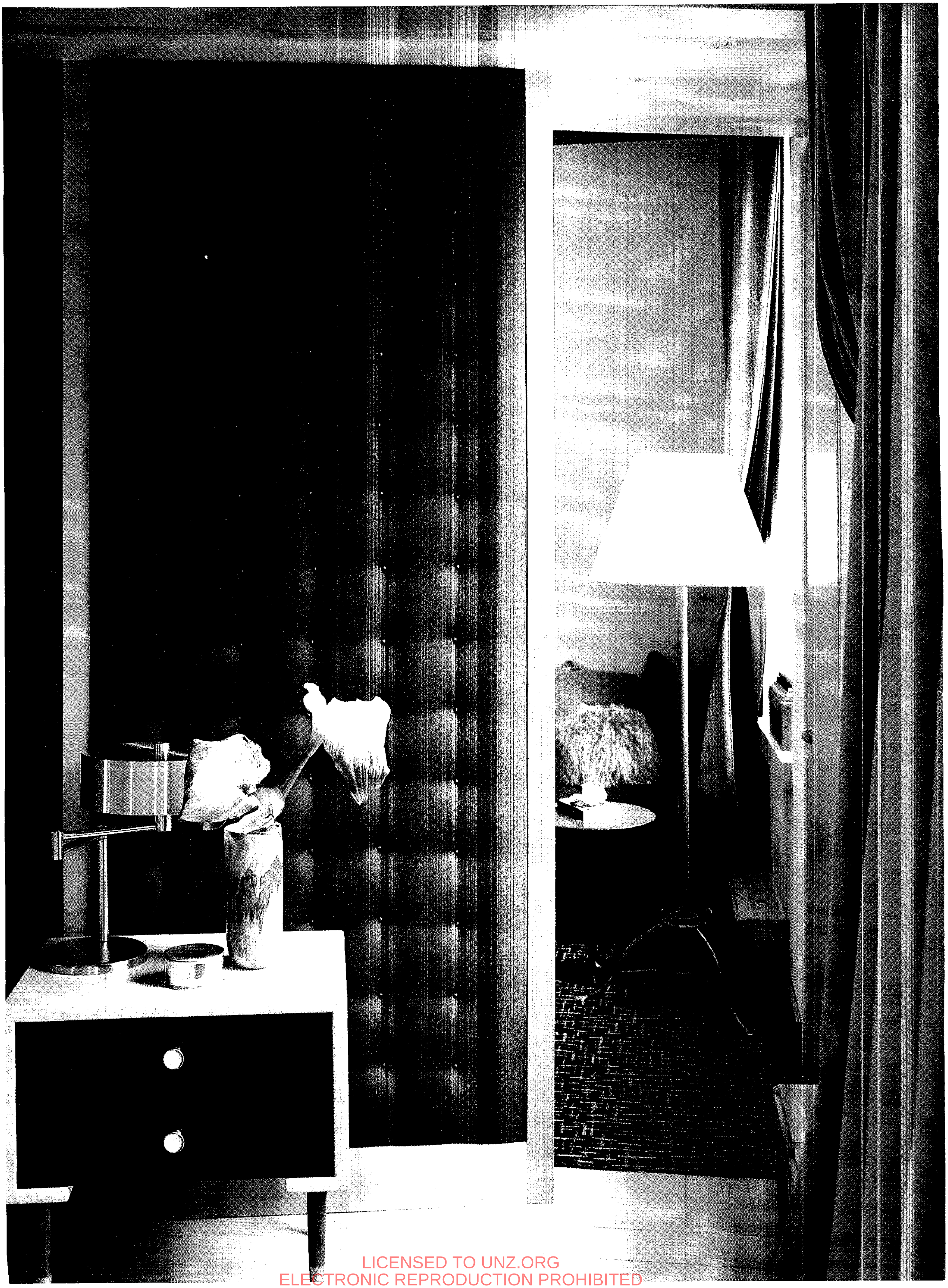
## **STAINLESS STEEL HAS ITS MOMENT** AND THE MELTING POT WAS NEVER HOTTER

## 1996

SO YOU'VE PICKED A NEIGHBORHOOD AND YOU'RE STARING AT four gloriously white walls. Now what? Take a cue from a Monegasque who misses her swimming pool, and tile the living-room wall. Or spackle your bathroom with crucifixes, Andres Serrano–style. Buy a tray from Calvin or a candle from Donna. Warm up a corner with a Brancusi-esque floor lamp. Or cool it off with a stainless-steel floor. Park a shimmering Traulsen fridge and Jade Dynasty range in the kitchen. Just don't forget the $249 Dualit toaster for your 70-cent bagel.

**DESIGN ASSISTANTS:** PILAR CHIRA, ROGELIO GARCIA, AND MICHAEL TODD BOYER

**ASSOCIATE PRODUCER:** MICHAEL GREEN



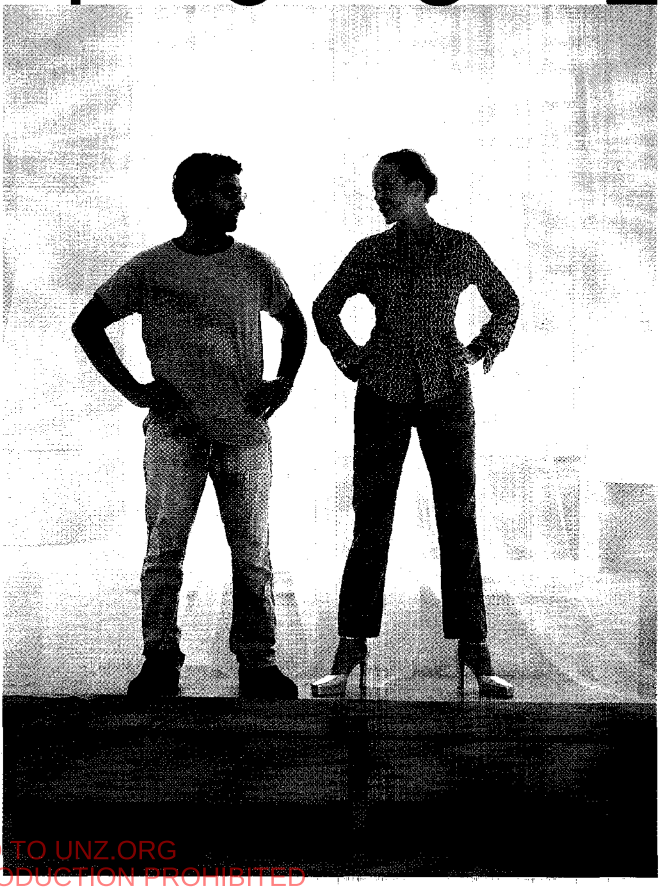
NEW YORK IS A MULTICULTI HUB OF HIGH style, drawing genius from its polyglot population. All of these apartments are suffused with a sensibility from places far and wide—Iran, Monaco, China, Vienna, Cuba, and Honduras. But all share an essential New Yorkiness. ■ Liesl Eisenbeiss and Babak Arbabha met as Brown University undergrads a few years back; both came to the city to continue their studies—German history and orthopedic surgery, respectively. She was born in Hamburg but raised in sunny Monte Carlo, and Arbabha grew up in Tehran. So it's no surprise that Eisenbeiss told interior designers Piero Manara and Diane Burgio of Robert Couturier & Associates that she wanted it to feel like summer all year ▸

**LOFT SOULS** OPPOSITE, THE WALL GRADUALLY MORPHS INTO A BED'S HEADBOARD; THE FLOOR LAMP IS BY AERO. BELOW, ARBABHA AND EISENBEISS ASTRIDE A WINDOW SEAT.

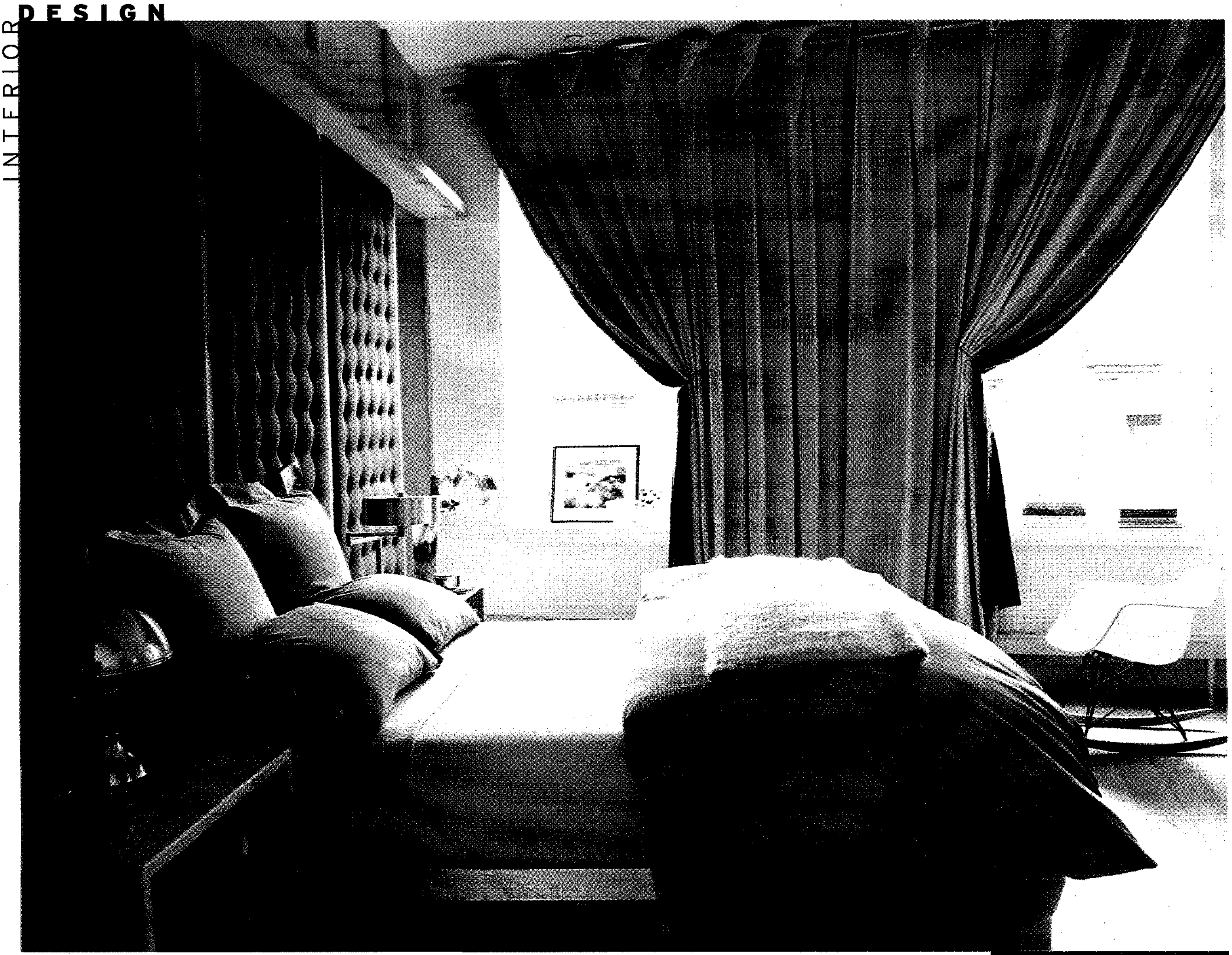
# FOREIGN INTRIGUE

## IN THIS MOST POLYGLOT CITY, INTERIORS THAT MELD THE HERE AND NOW AND THERE AND THEN

**BY CARLOS MOTA**

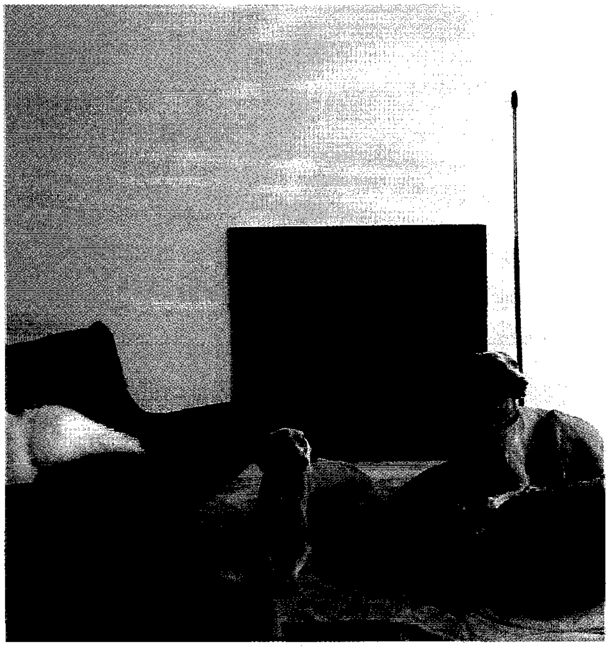


PHOTOGRAPHED BY THIBAULT JEANSON

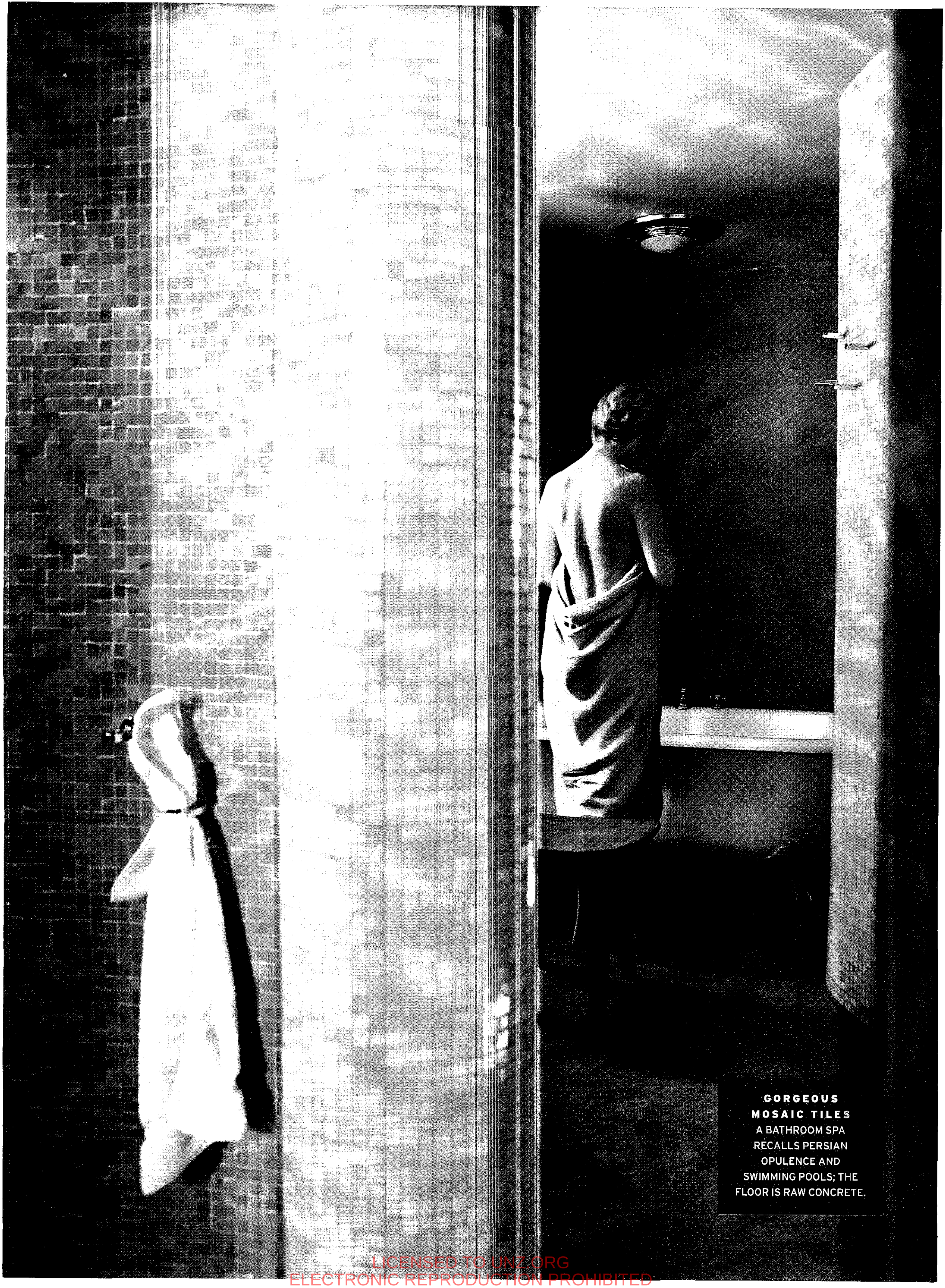


## LIESL EISENBEISS WANTED IT TO **FEEL LIKE SUMMER ALL YEAR ROUND** IN THIS MERCER STREET LOFT.

**IN LIVING COLOR** ABOVE, A TENTLIKE SWEEP OF VELVET DRAPES ECHOES THE UNDULATING WALL. LEFT, WEIMARANERS STRIKE A WEGMAN POSE ON A LOW-SLUNG LIGNE ROSET SECTIONAL—MUCH MORE GROWN-UP THAN FLOOR CUSHIONS.



round in the Mercer Street loft on this page. Eisenbeiss had Manara watch a favorite film, High Society—it was Grace Kelly's last movie before she ran off to marry Prince Rainier. "Grace Kelly had a major amount of class and was so poised," says Eisenbeiss. "In High Society, she and Bing Crosby reminisce about their marriage by a swimming pool." Eisenbeiss has fond memories of the pool at the swanky Monte Carlo Beach Club. So a torrent of swimming-pool tiles in the loft's bathroom also washes over one wall in the ▶



**GORGEOUS MOSAIC TILES**
A BATHROOM SPA RECALLS PERSIAN OPULENCE AND SWIMMING POOLS; THE FLOOR IS RAW CONCRETE.

living room. Arbabha admired the tile, too, which reminded him of all the intricately fabricated mosaics in his hometown.

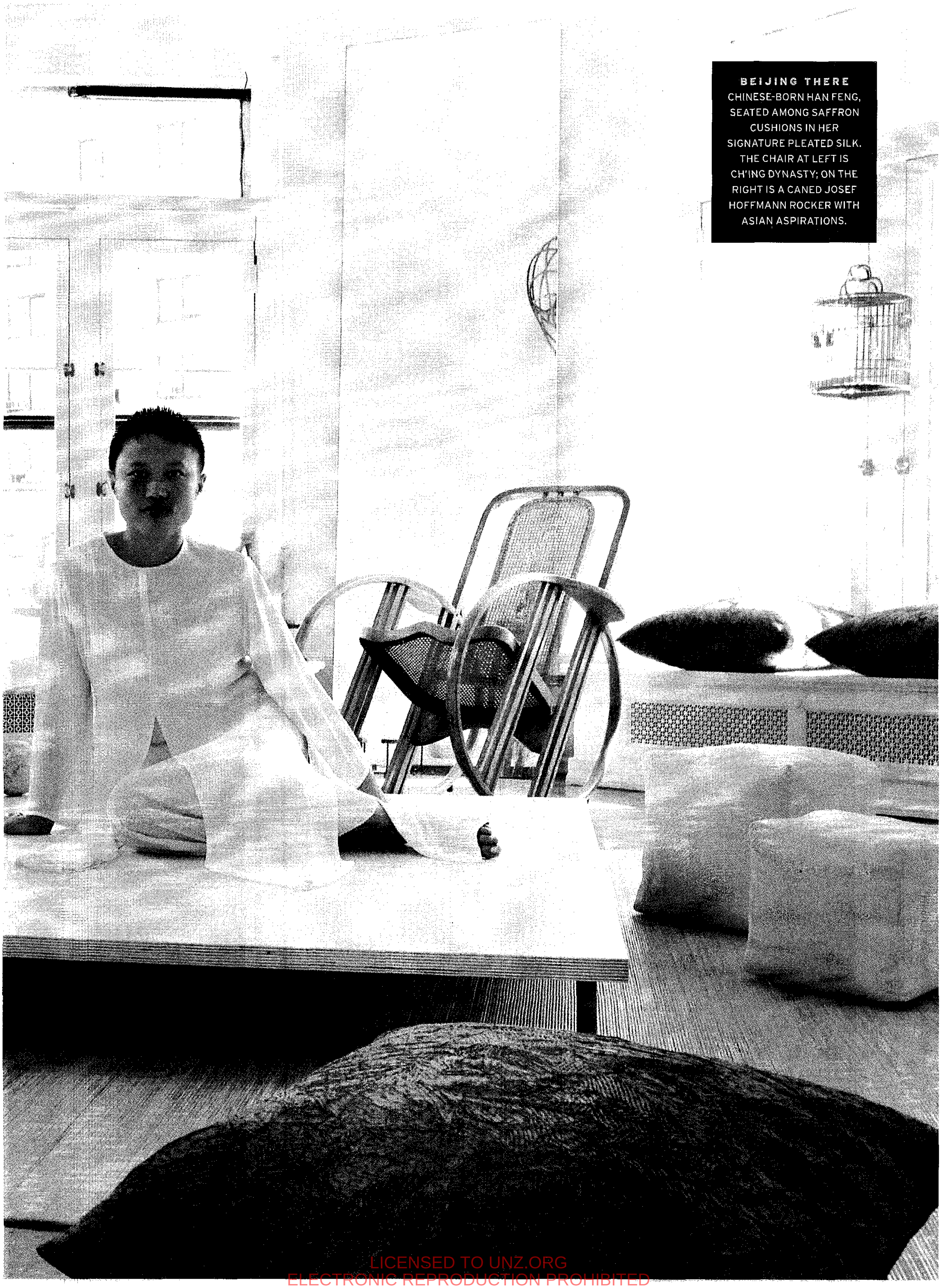
Because Eisenbeiss hates painted walls, Manara and Burgio upholstered the bedroom walls. Eisenbeiss wanted heavy drapes, but the color had to be light blue. The velvet also gives the room a distinctly Persian air.

Klaus and Anna, the couple's weimaraners, like to lounge on the amethyst Ultrasuede sofa in the living room. It's very *Bob & Carol & Ted & Alice,* as is the seventies-looking ocher carpet Manara and Burgio designed. Though many wouldn't admit it, Eisenbeiss proudly states that she is a fan of the Beanbag ▶

**KOI MISTRESS** BELOW, JADE SCULPTURES EXPERIENCE LIFE IN A FISHBOWL. RIGHT, A JAPANESE TATAMI IN BAMBOO FIBER MAKES A DURABLE LIVING-ROOM CARPET. THE TABLE IS FROM TROY ON GREENE STREET.

HAN FENG'S ANSONIA APARTMENT IS AT ONCE **MINIMAL AND TRADITIONAL.**

PHOTOGRAPHED BY ANTOINE BOOTZ



**BEIJING THERE**
CHINESE-BORN HAN FENG, SEATED AMONG SAFFRON CUSHIONS IN HER SIGNATURE PLEATED SILK. THE CHAIR AT LEFT IS CH'ING DYNASTY; ON THE RIGHT IS A CANED JOSEF HOFFMANN ROCKER WITH ASIAN ASPIRATIONS.

**AS A CHILD, GABOR GAINED AN APPRECIATION FOR THE WIENER-WERKSTÄTTE PERIOD.**

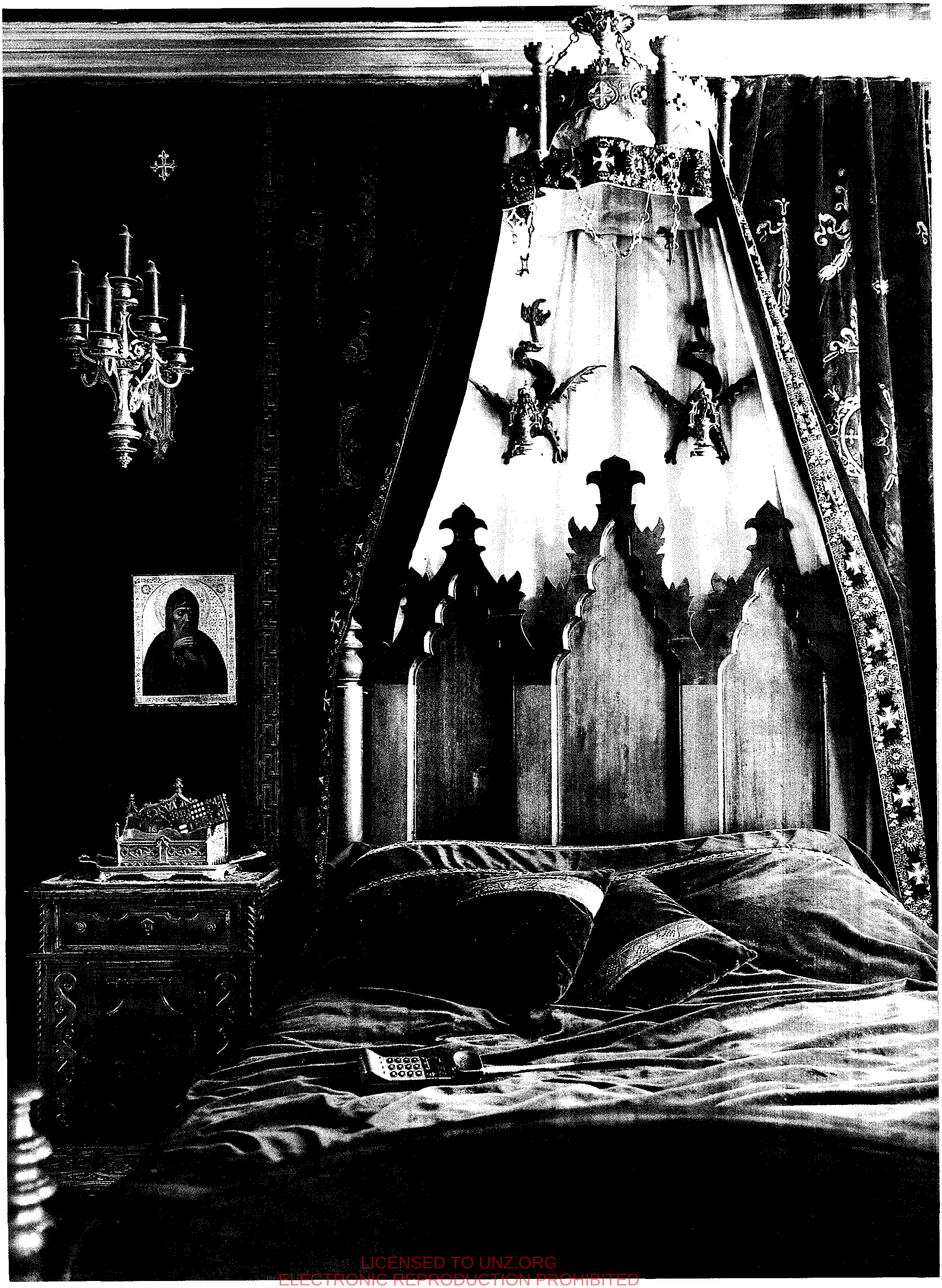
Chair decade: "I just think the furniture is very inventive."

On the Upper West Side, in the turn-of-the-century Ansonia, Chinese fashion designer Han Feng's three-bedroom apartment is chicly minimal but also subtly traditional. "We lived very simply in China," says Feng, "because of the Communist regime. They took everything away. When you grew up, you'd always hear about the beautiful things that your family *used* to have."

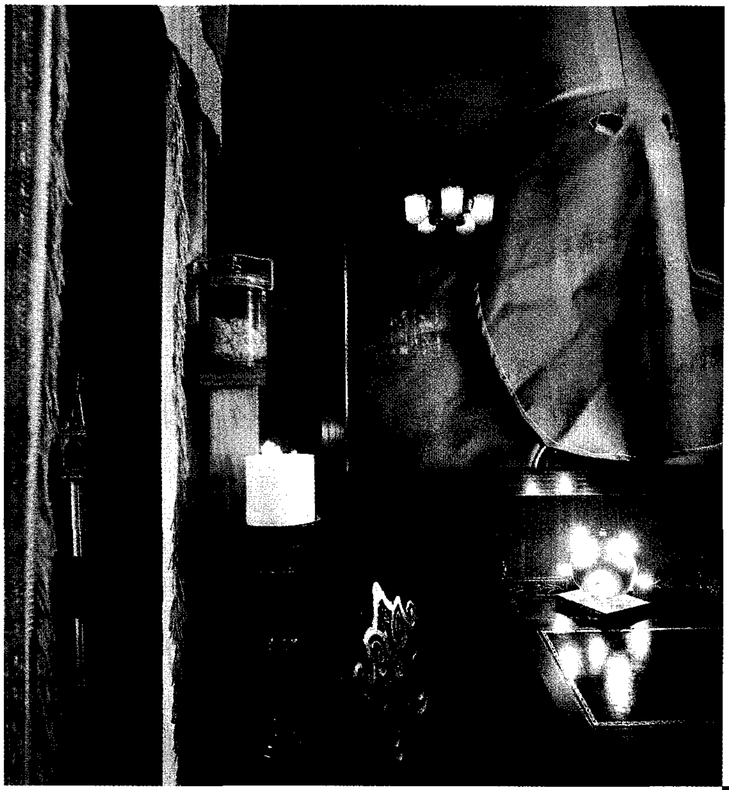
Feng was born in Nanjing, near Shanghai, and studied graphic design at the Zhejiang Academy of Fine Arts. In 1985, she came to New York and landed a job at Bloomingdale's—as a sales assistant. Hired to display fabric samples on Seventh Avenue, she says, she became a fashion designer by accident: "A man mistook me for a designer and asked me to show him my ▸

**DUSTING HOFFMANN**
JOSE FERNANDEZ AND ANDREA GABOR (ABOVE) SETTLED ON BOXY FURNITURE BY JOSEF HOFFMANN. THE DOORS ARE MORE MITTELEUROPÄISCH THAN AMERICAN PRAIRIE.

PHOTOGRAPHED BY ANDREW BORDWIN



**REST IN PEACE** ANDRES SERRANO'S BISHOP'S BED CAME FROM PENNSYLVANIA. THE DRAGON SCONCES ARE NINETEENTH-CENTURY FRENCH AND WERE DISCOVERED IN A FLEA MARKET IN PARIS.



**GOTHIC ROMANCE** ABOVE, ONE ANTECHAMBER IN THE DOWNTOWN-BROOKLYN APARTMENT. THE PHOTOGRAPH IS BY SERRANO, AND YES, THAT IS A HUMAN BRAIN IN THE JAR. BELOW, A SHOWER OF CRUCIFIXES IN THE BATHROOM.

latest designs. A month later, I had my first line of scarves, and the rest is history." Feng now has a cult following among obsessively fashionable downtowners.

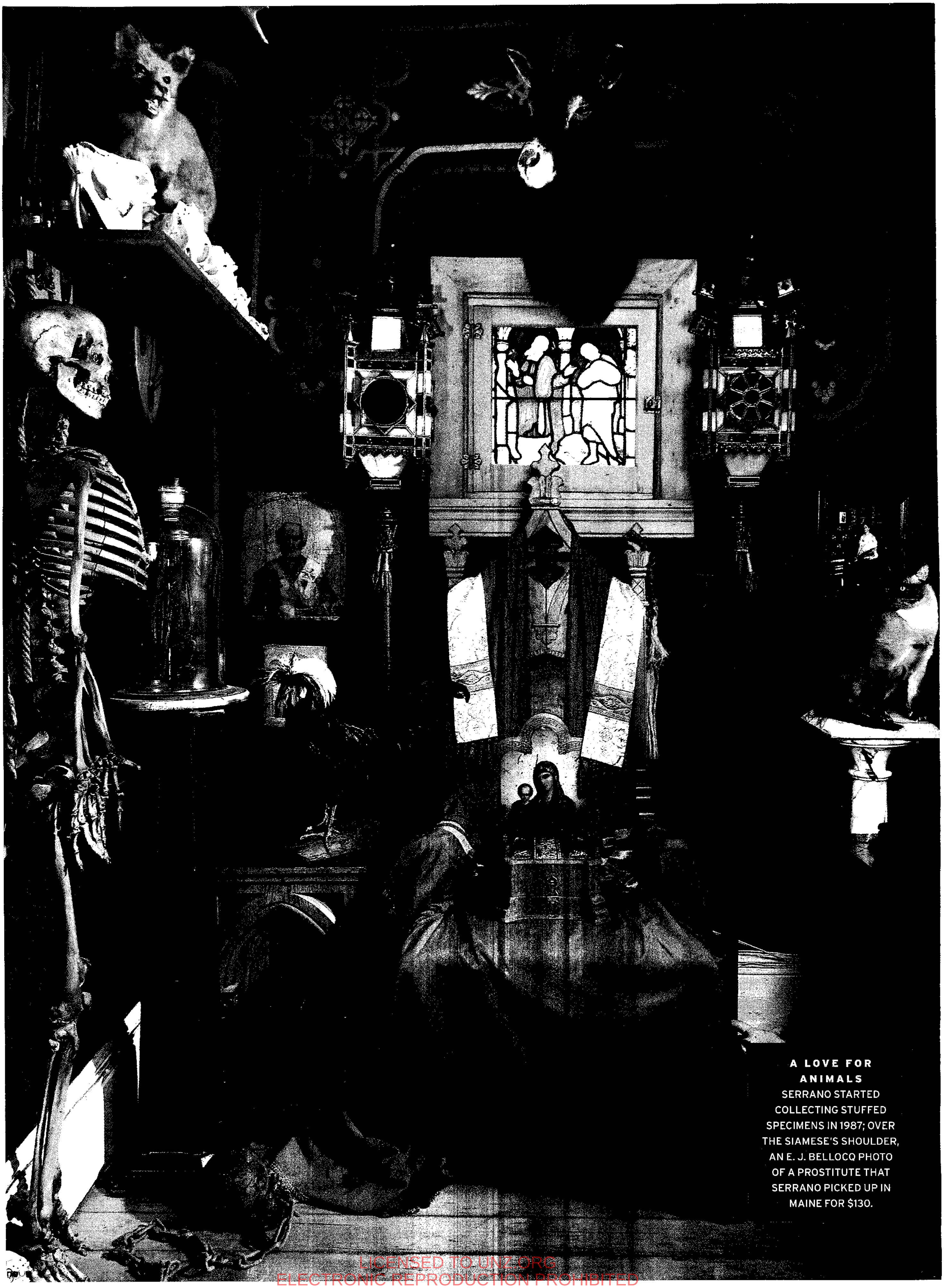
Jade koi swim in fishbowls on a Chi'ing Dynasty console table in the front hall—an image straight out of a Basho haiku. "I put jade fish at the entrance," says Feng, "because in China, the fish is a symbol of wealth and abundance and brings good luck."

Feng also has a nifty collection of birdcages—they're a fixture in many Chinese homes—but wouldn't dare keep a bird at home, because she travels so much. "In China, birds are pets," says Feng, "but Chinese scholars were always attracted to them because they are a whole work of art—the cage, the feathers, the singing."

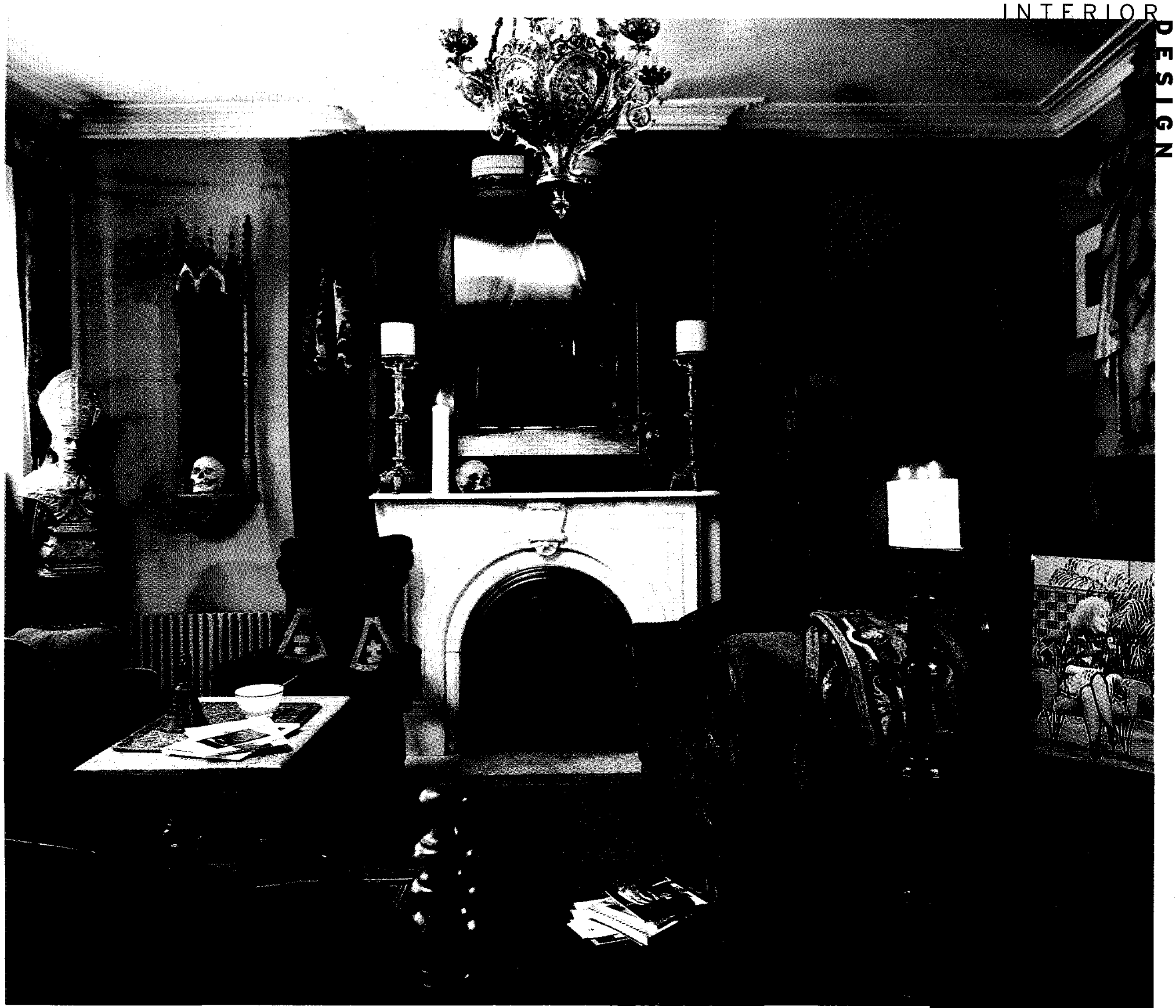
All Feng's pillows, including the origami-ish cubes, are constructed out of the bolts of specially treated silk she's known for. The deep orange is as time-honored a color choice as scarlet for ▸

"WHAT'S GOING ON HERE HAS **NOTHING TO DO WITH SPIRITUALITY,"** SAYS SERRANO.

PHOTOGRAPHED BY ANDREW GARN



**A LOVE FOR ANIMALS**
SERRANO STARTED COLLECTING STUFFED SPECIMENS IN 1987; OVER THE SIAMESE'S SHOULDER, AN E. J. BELLOCQ PHOTO OF A PROSTITUTE THAT SERRANO PICKED UP IN MAINE FOR $130.



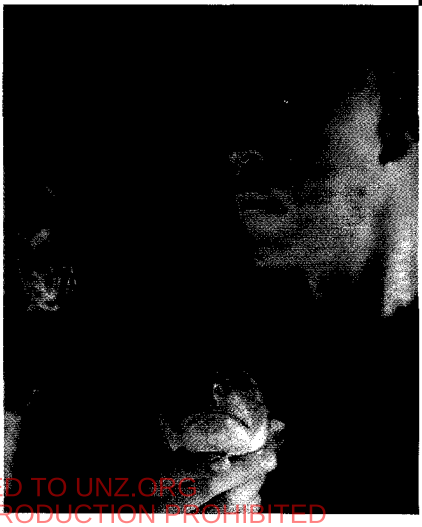
**GOD IS IN THE DETAILS**
A BISHOP'S BUST, A SAINT'S STATUE, AND CRIMSON STOLES WOULDN'T LOOK OUT OF PLACE IN A SACRISTY. BELOW, SERRANO SHOCKS THE MONKEY.

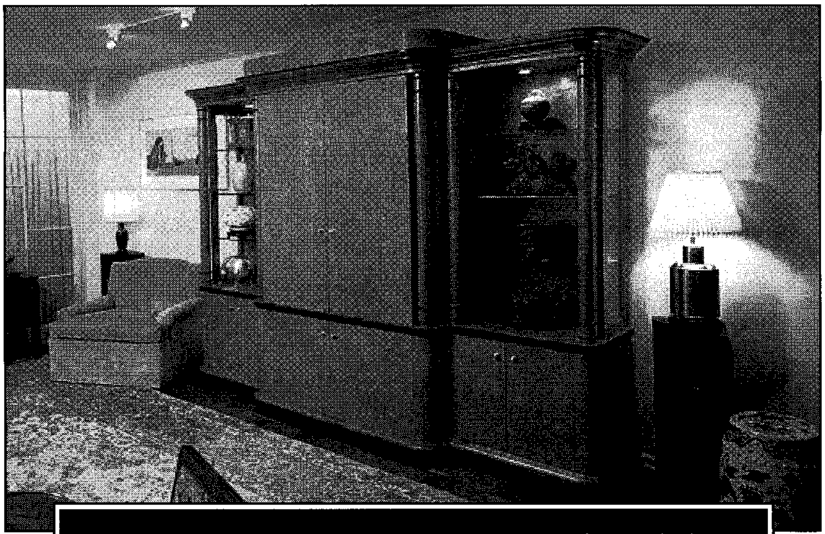
those born and reared in mainland China.

Across town, on the Upper East Side, Andrea Gabor, a writer and adjunct professor at Columbia, and her husband, Jose Fernandez, an attorney, have set up house in a brownstone with an urbane Viennese leitmotif. Gabor's father fled Budapest in 1938, and she was born in Chicago. (Fernandez's family fled from Cuba when Castro came to power.) In the sixties and seventies, Gabor lived in Vienna on and off, attending primary school and one year of college there, visiting family most summers.

As a child, Gabor gained ▸

"I'M NOT A PRACTICING CATHOLIC, BUT I LIKE **THE CATHOLIC AESTHETIC."**





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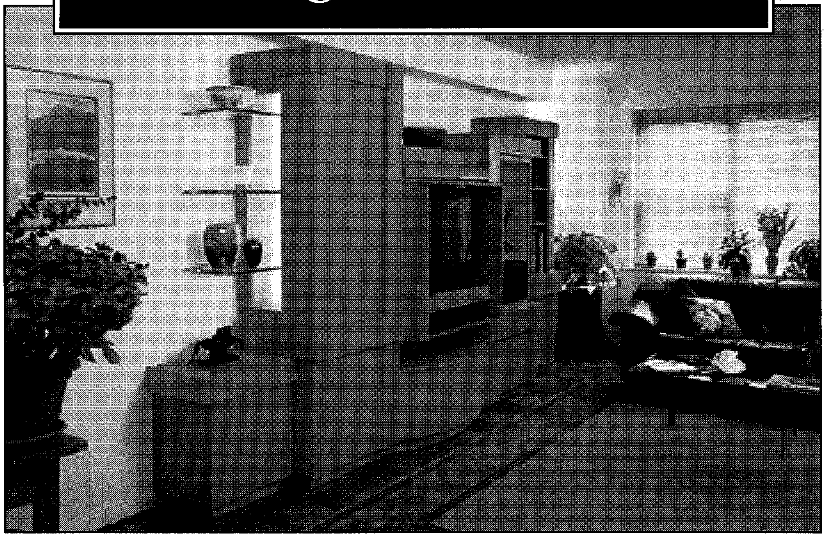

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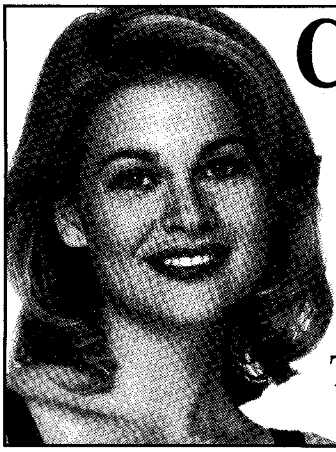

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a precocious appreciation for the bold geometrics of the Wiener-Werkstätte period. Her school bus stopped right next to architect Otto Wagner's tram station. She would also pass Josef Olbrich's Haus Der Secession museum. "It looked like a jewel box," says Gabor. She and her husband turned to architect Manuel Castedo to bring some Wiener-Werkstätte to their brownstone; the colors would also work with Fernandez's serigraph by an Ecuadorean artist. "England had the Arts and Crafts movement, France had Art Nouveau, and Austria had Wiener-Werkstätte," says Castedo of the abstract efflorescences. "It was the turn-of-the-century reaction to mass production."

Castedo gave the couple a suite of furniture by the Viennese architect Josef Hoffmann. And when they decided they wanted a second pair of front doors for more privacy, and sliding doors to shave a den off the living room, he obliged them, using textured glass and black steel to make these piano-key panels.

The clean lines of Wiener-Werkstätte are at a far remove from Andres Serrano's baroque digs in downtown Brooklyn. Serrano's ecclesiastical bent might be explained by his heritage: His mother was Cuban and his father Honduran. Or it might not. "I made my Communion and confirmation when I was young," says Serrano. "Then I stopped thinking about it for twenty years." Really? "Yes. I'm not a practicing Catholic, but I like the Catholic *aesthetic.* What's going on here has nothing to do with spirituality. I like the sense of theater, the sense of drama." Serrano's bathroom walls could have inspired his famously controversial work *Piss Christ:* His installation of 120 crucifixes is still growing. Serrano found many of his stuffed animals, his pickled organs, and the male skeleton owned by a doctor in the Civil War at Maxilla & Mandible on Columbus Avenue. "The owner used to have more access to human skeletons," says Serrano wistfully. "But then they passed a law and they're a lot harder to come by these days." ■

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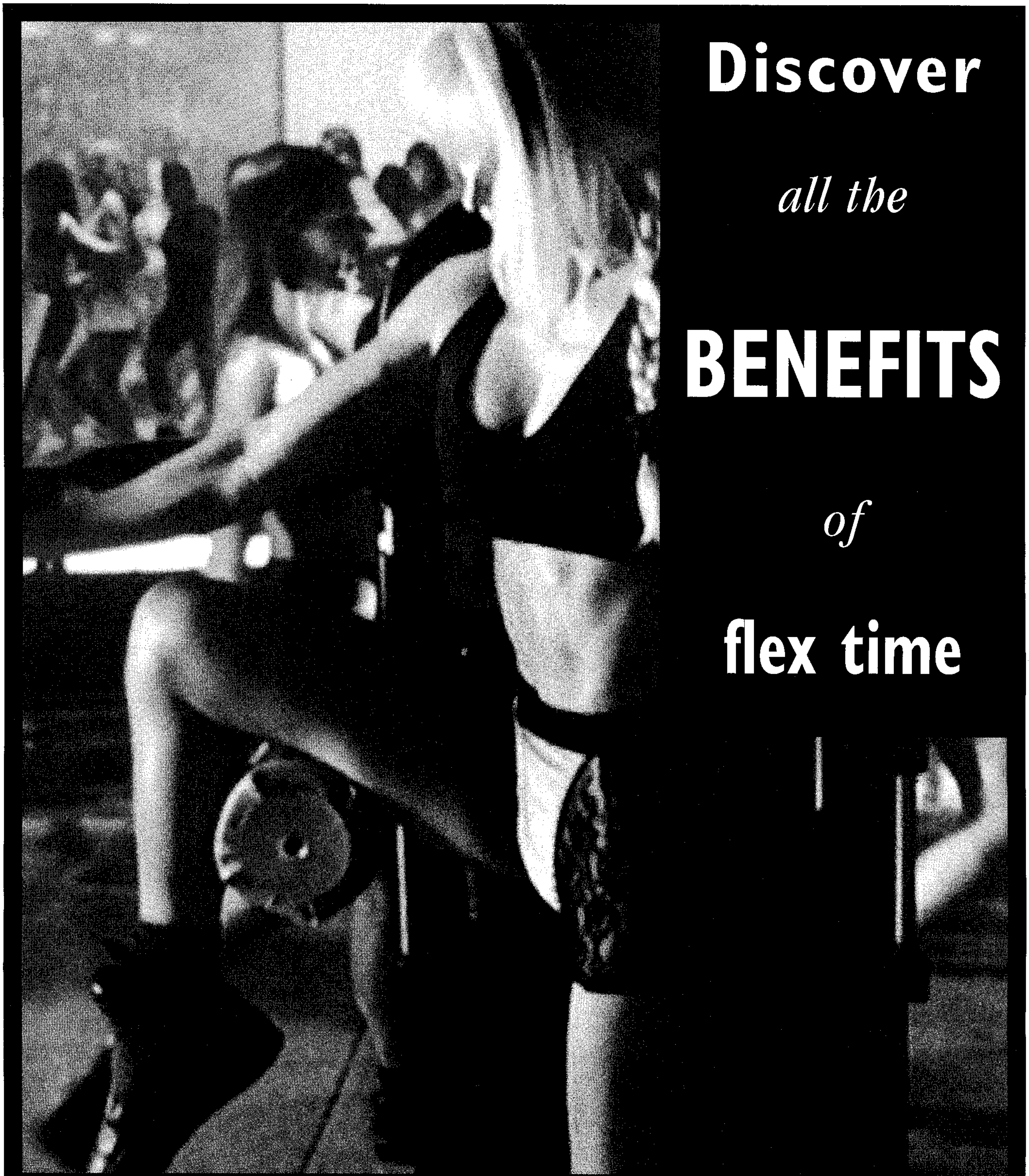

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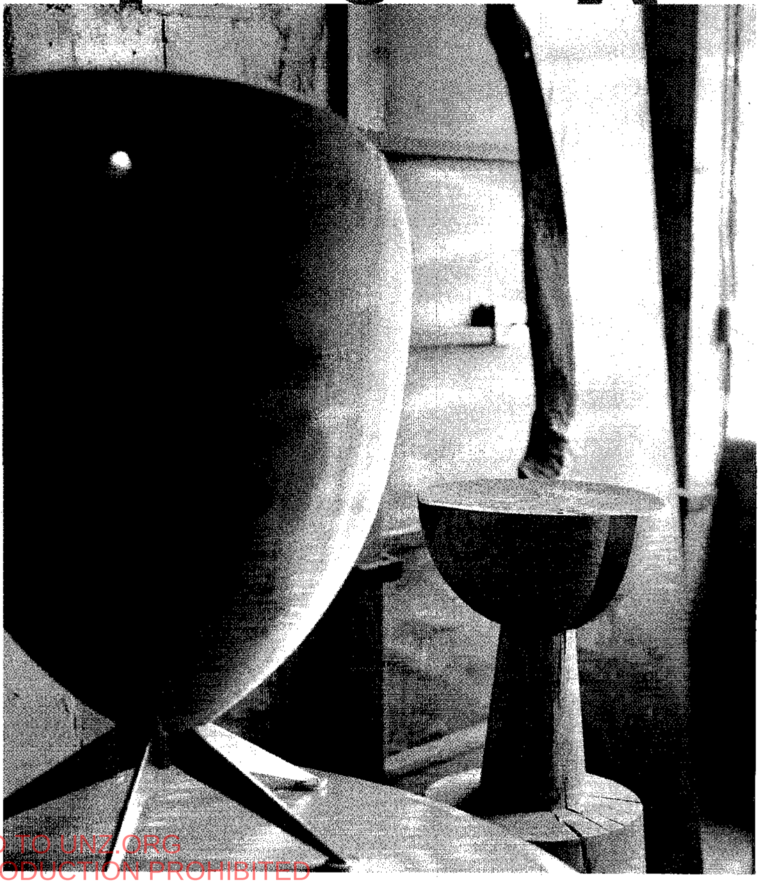
THE ROUGH-HEWN FORMS IN AFRICAN ART have captivated Brancusi, Picasso, Matisse, and us, most recently at the just-ended Guggenheim survey. So it's not all that surprising that the highly functional pieces pictured here are being dragged into brownstones and high-rises all over town. A rutted walnut pedestal, a bronze vase of a certain heft, a vaguely Cubist floor lamp can all help humanize a room. Brancusi, who looked like a mountain man from the Ozarks, outgrew figurative sculpture early in his career and became a champion of tribal art and its rich colors and knotty, grainy woods. His sun-drenched studio, re-created on the following pages, was resplendent with such artifacts. The passage of time proves he was onto something.

**21ST-CENTURY PRIMITIVE**
BELOW: GEORGE JETSON'S EASY CHAIR MAY BE FOUND AT THE NEW YORK DESIGN CENTER; THE PEDESTAL, AT CHRIS LEHRECKE'S STUDIO IN FORT GREENE.

# OUT OF AFRICA

## IN AN ATELIER À LA BRANCUSI, FURNITURE TO RIVAL THE MET'S ROCKEFELLER COLLECTION



*Left to right,* steel-legged "Podette" chair by Roberto Maci, $1,300 at Frederic Williams (200 Lexington Avenue, at 33rd Street); ash pedestal No. 6 by Chris Lehrecke, $1,600 at Chris Lehrecke (by appointment; 718-783-9150).

PHOTOGRAPHED BY MICHAEL MUNDY

**BY CARLOS MOTA**

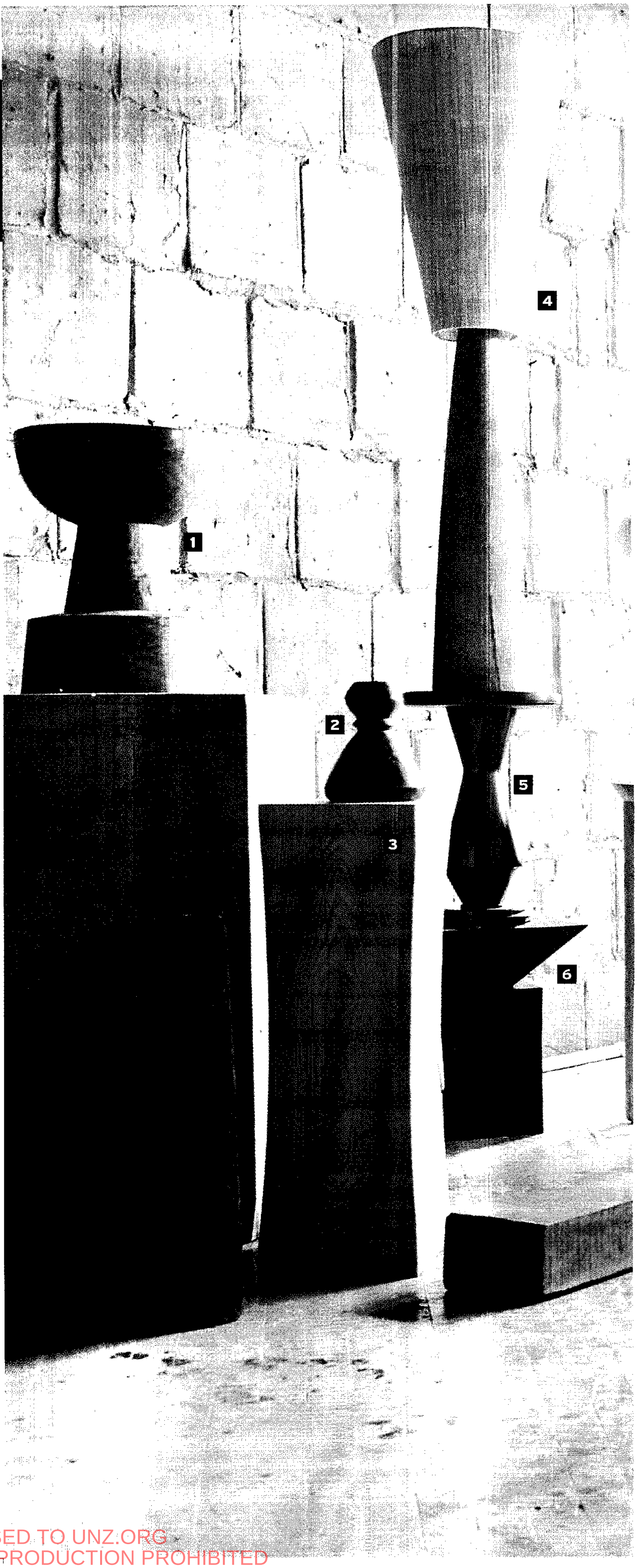
## THE SHAPES OF THINGS TO COME

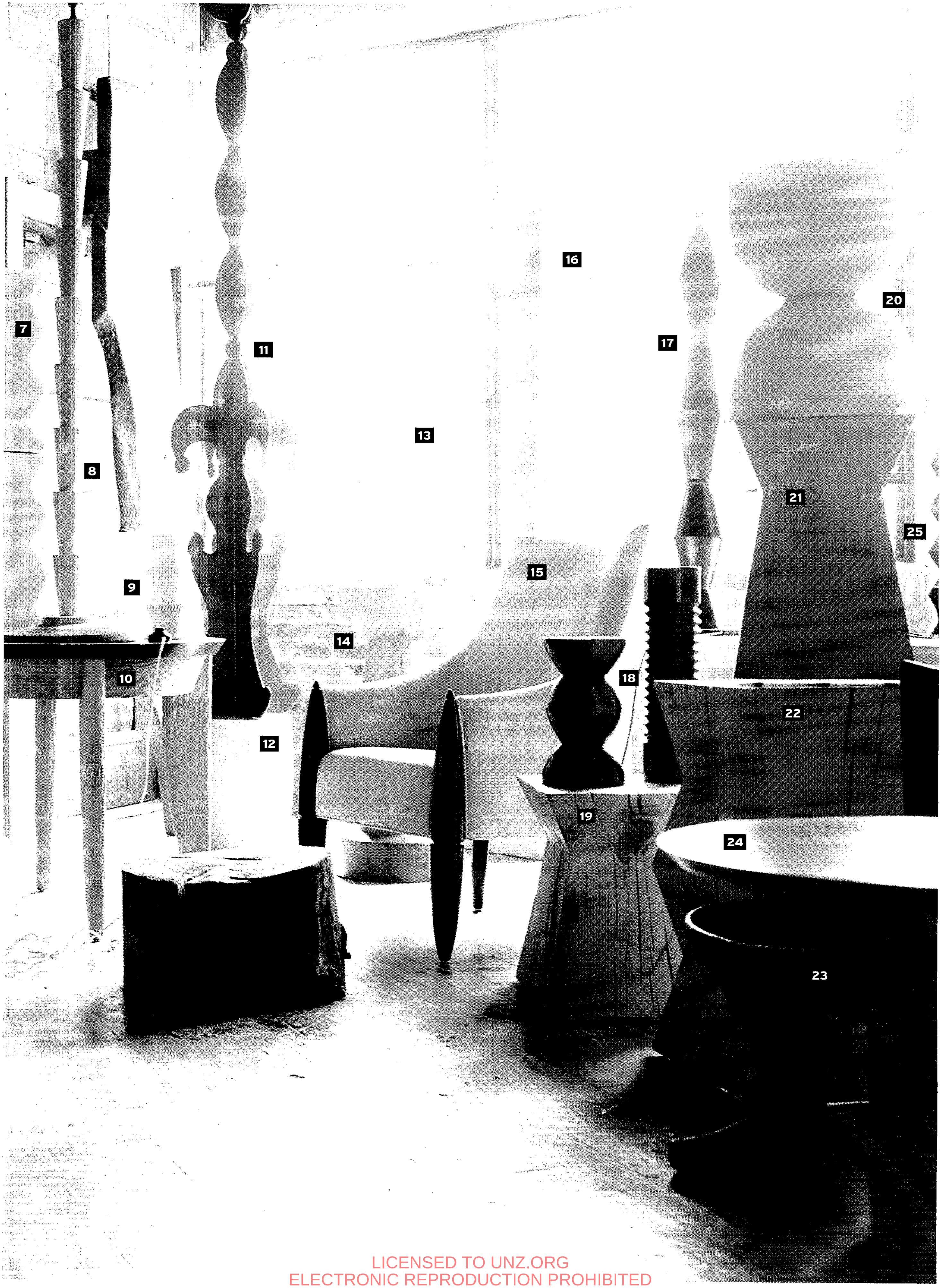
TIMELESS ARCHETYPES INFLUENCE THE WORK OF THESE CRAFTSMEN JUST AS THEY DID BRANCUSI 70 YEARS AGO.

# ABSTRACT SCULPTURE? OR LAMPS AND TABLES AND CHAIRS FOR THE WORLDLY-WISE LIVING ROOM?

**1** Walnut pedestal No. 7, $1,300 at Chris Lehrecke. **2** Bronze vase by Gene Summers, $1,175 at Holly Hunt New York (755-6555; trade only). **3** Ash pedestal No. 2, $1,400 at Chris Lehrecke. **4** Coconut-wood lamp, $785 at Boca Grande (66 Greene Street, near Spring Street). **5** Oak cigarette table, $913 at Dennis Miller Associates (355-4550; trade only). **6** Bronze side table by Gene Summers, $9,060 at Holly Hunt New York. **7** Pair of "Brancusi" candles, $150 each at Anthropologie (375 West Broadway, near Broome Street). **8** Oak "Pietro" lamp, $2,400 at John Boone, Inc. (758-0012; trade only). **9** Pair of stoneware vases, $65 each at Mxyplyzyk (125 Greenwich Avenue, at 13th Street). **10** White-oak "Cameroun" side table by Christian Liaigre, $4,425 at Holly Hunt New York. **11** Plywood sculpture by Dan Bleier, $1,200 to order (255-7019). **12** Pine pedestal No. 1, $1,200 at Chris Lehrecke. **13** Painted-wood "Constantin" lamp by Stephen McKay, $775 at Stephen McKay (by appointment; 966-3858). **14** Ash pedestal No. 7, $1,300 at Chris Lehrecke. **15** Maple "Songhai" chair by Orlando Diaz-Azcuy, $1,981 at HBF (686-3142; trade only). **16** Maple "Brancusi" lamp, $1,335 at Niedermaier 900 (120 Wooster Street, near Prince Street). **17** Mahogany lamp, $985 at Arkitektura (96 Greene Street, near Spring Street). **18** Bronze vases by Gene Summers, $3,370 and $3,375 at Holly Hunt New York. **19** White-oak "Nagato" table by Christian Liaigre, $1,462 at Holly Hunt New York. **20** Pair of candles, $225 each at Pastec (459 Broome Street, near Mercer Street). **21** "Nagato" table (see 19). **22** White-oak "Yquem" pedestal by Christian Liaigre, $2,992 at Holly Hunt New York. **23** Nineteenth-century Ethiopian chair, $3,500 at Tambaran Gallery (5 East 82nd Street). **24** Oak Zig Zag lamp table, $2,333 at Donghia (935-3713; trade only). **25** Cherry Zig Zag lamp, $875 at Donghia.

Photographed on location at Chris Lehrecke's Williamsburg studio.

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# HOUSE OF STYLE

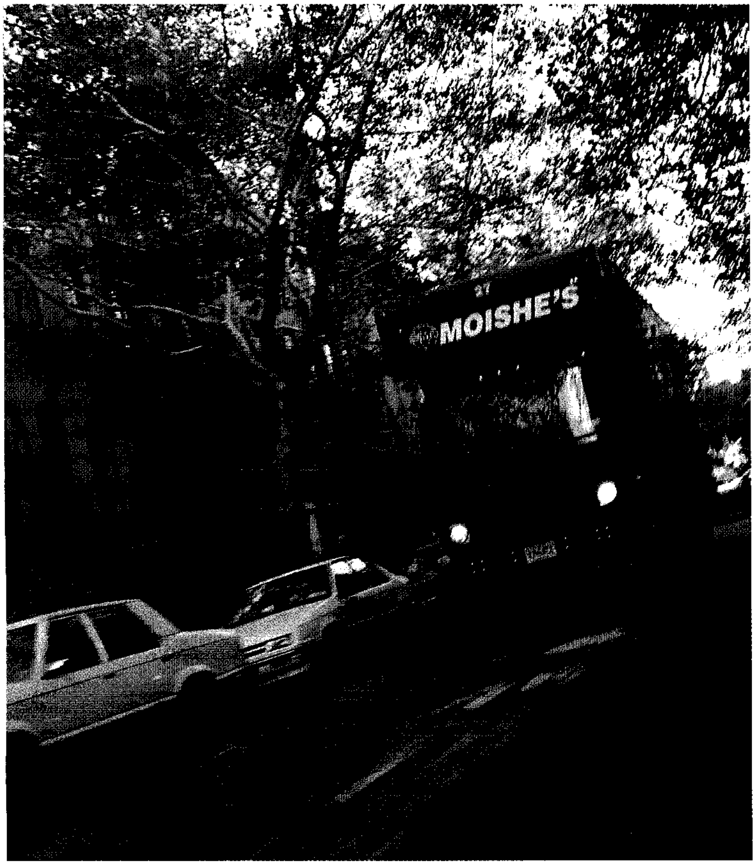
## FASHION DESIGNERS ARE MAKING THE BIG MOVE INTO EVERYTHING FROM DECANTERS TO CHAIRS

**BY CARLOS MOTA**

FASHION DESIGNERS HAVE LONG HAD their way with your closets. Now they're muscling in on the rest of your domain. It's clear that seventies designer Jean-Charles de Castelbajac had the right idea with his 1991 "My Funny Valentine" chair (see page 63). Today, we have towels in diversified hues from Guess?, the blue-jeans people. Geometric rugs from Missoni, the sweater people. And Gianni, Giorgio, Oscar, and Tommy are joining Calvin, Donna, and Ralph in the housewares department. The little-blue-dress designer Marie-Anne Oudejans of Tocca is coming out with blue pillowcases. Even Banana Republic is entering the name-dropping Olympics, with stately–Wayne Manor silver candlesticks.

**ONCE UPON A MATTRESS**

A BALE OF PILLOWS IN SHAMS AND CASES BY RALPH LAUREN, LIZ CLAIBORNE, ADRIENNE VITTADINI, AND ELLEN TRACY. THE LATEST STYLES FOR THE WELL-DRESSED LINEN CLOSET.

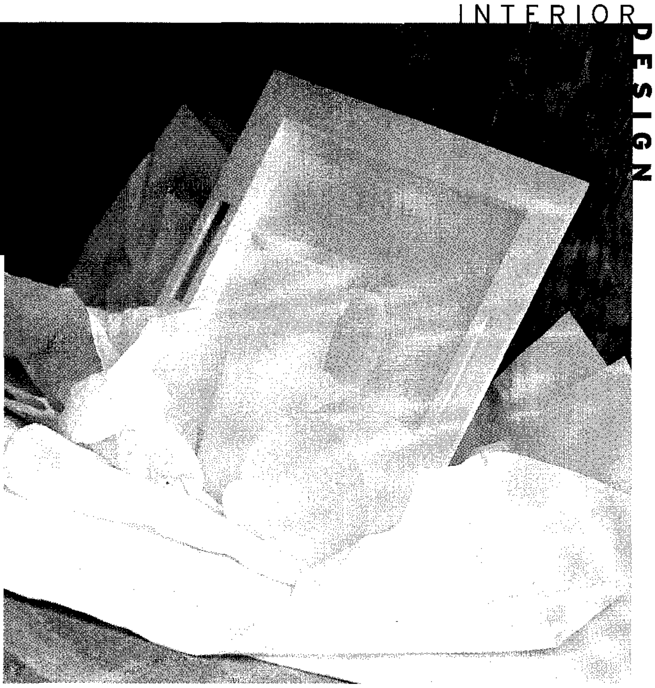


*Top to bottom:* Cotton "Whitman stripe" pillowcase from the Ralph Lauren Home Collection, $40 the pair at Bloomingdale's, Macy's, and the Polo Ralph Lauren Shop (867 Madison Avenue, at 72nd Street); cotton pillowcase by Liz Claiborne, $29.99 the pair (call 800-527-7522); "Halifax" cotton pillowcase by Adrienne Vittadini for Fieldcrest, $21.99 the pair at Bed, Bath & Beyond (620 Sixth Avenue, at 19th Street) in November; cotton sham by Liz Claiborne, $39.99 (call 800-527-7522); "Intaglio" cotton sham by Ellen Tracy for Fieldcrest Cannon, $66 at Bloomingdale's and Macy's; cotton-flannel pillowcase by Garnet Hill, $24 the pair (to order, call 800-622-6216); "LaScalla" cotton sham by Ellen Tracy for Fieldcrest Cannon, $54.99 the pair at Macy's.

PHOTOGRAPHED BY BRUCE WOLF

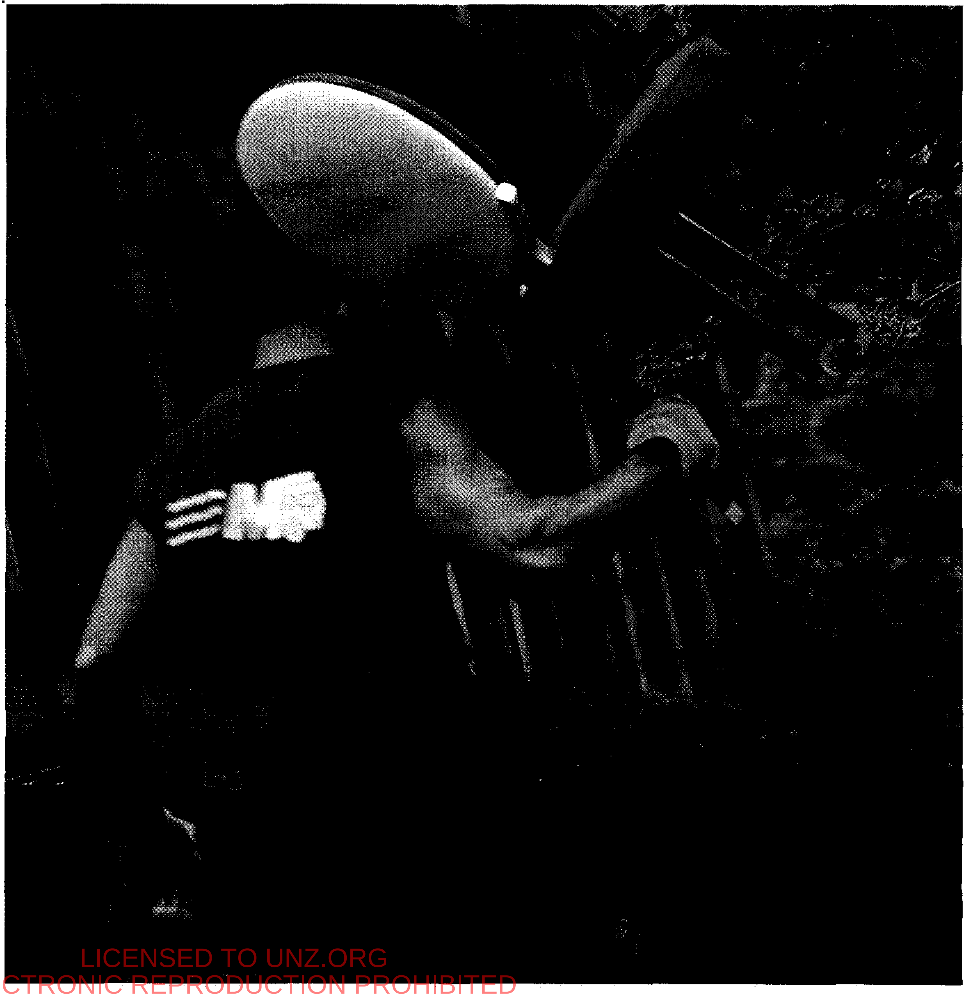
Photographed on location at the Montauk Club. Trucks courtesy of Moishe's Moving.

**PRIMARY COLORS** A LATE-NINETIES FROSTED-GLASS DECANTER BY KLEIN MEETS AN EARLY-NINETIES BEECHWOOD CHAIR BY DE CASTELBAJAC.



**LABEL-CONSCIOUSNESS-RAISING** INSIDE EVERYBODY'S KITCHEN CABINETS.

*Right:* Glass pitcher, $90, decanter, $90, and sycamore tray, $200, by Calvin Klein Home at Calvin Klein NYC (654 Madison Avenue, at 60th Street). *Left:* Wool "Tropical" rug by Missoni, $4,500 at ABC Carpet & Home (888 Broadway, at 19th Street) and Einstein Moomjy (150 East 58th Street); wool "Barocco" rug by Gianni Versace, $9,500 at ABC Carpet & Home and Gianni Versace (647 Fifth Avenue, near 52nd Street). *Below:* "My Funny Valentine" beechwood chair by Jean-Charles de Castelbajac, $845 to order at Ligne Roset (200 Lexington Avenue, at 33rd Street).



**TERRY TOWN**

GRAB A RALPH LAUREN, CALVIN KLEIN, OR GUESS HOME COLLECTION TOWEL AND CLIMB INTO THE TUB. FOR AN AROMATHERAPEUTIC SOAK, FIRE UP A DE LA RENTA CANDLE.

SOME OF THE MOST **IMAGINATIVE FALL FASHION COLLECTIONS** WON'T BE SEEN ON THE BRYANT PARK RUNWAYS.

*Above, top to bottom:* Two "Aragon" cotton towels by Ralph Lauren, $20 each at Bloomingdale's and Polo Ralph Lauren; ten cotton towels by Guess Home Collection, $25 to $39 at Guess Home Collection (465 West Broadway, near Houston Street); three striped beach towels by Calvin Klein Home, $65 at Calvin Klein NYC. *Left:* Frosted-glass decanter by Calvin Klein Home, $100 at Calvin Klein NYC; fig-tree-scented candle (behind bottle) by Calvin Klein Home, $30 at Bloomingdale's and Calvin Klein NYC; "City" candle (foreground) by Oscar de la Renta Home Collection, $45 in November at Saks Fifth Avenue; candle in aluminum container by Emporio Armani, $46 at Emporio Armani (601 Madison Avenue, near 58th Street); black candle, taupe candles, and thin ivory candle by Donna Karan, $42 to $58 at Saks Fifth Avenue.

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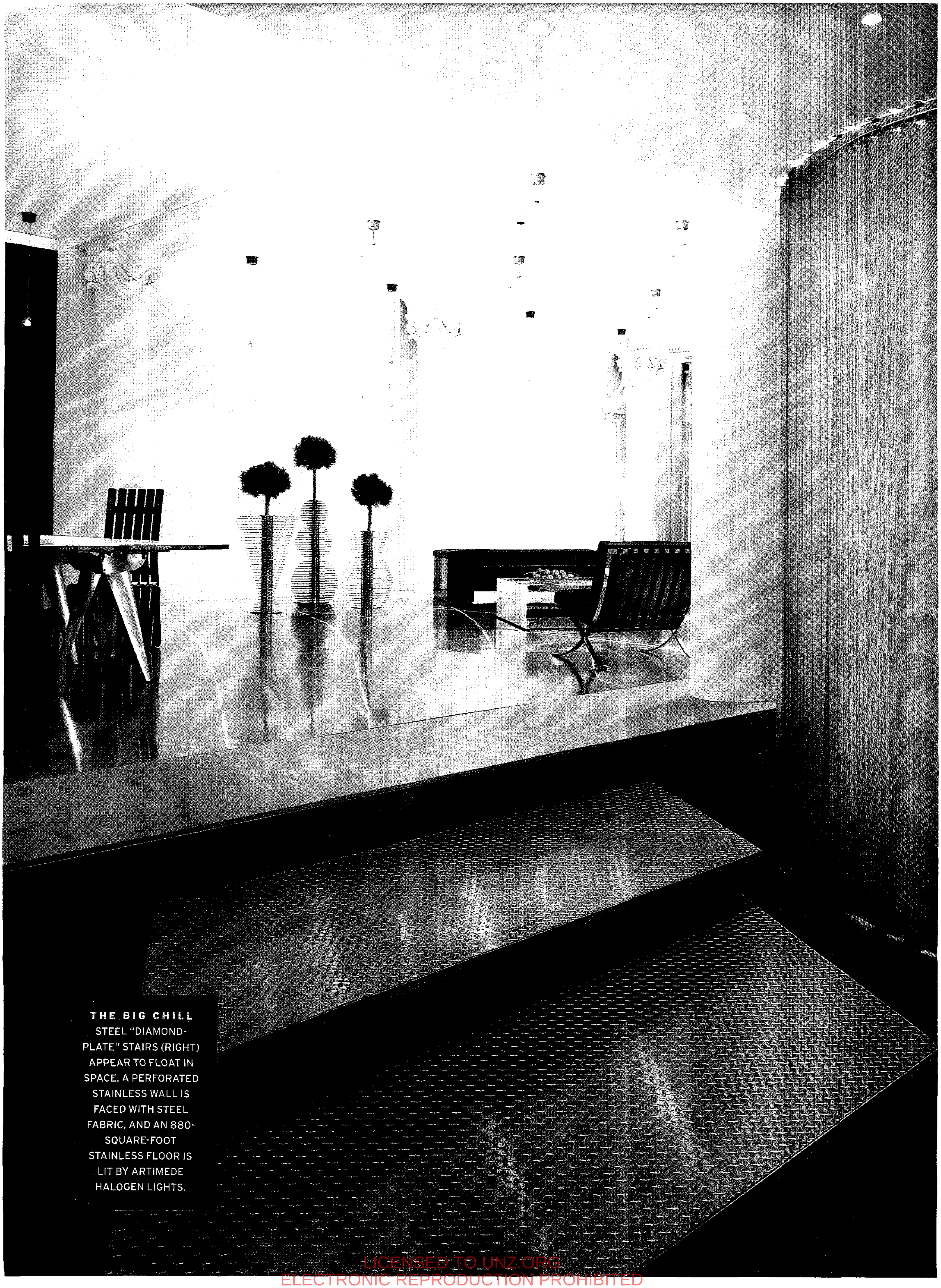
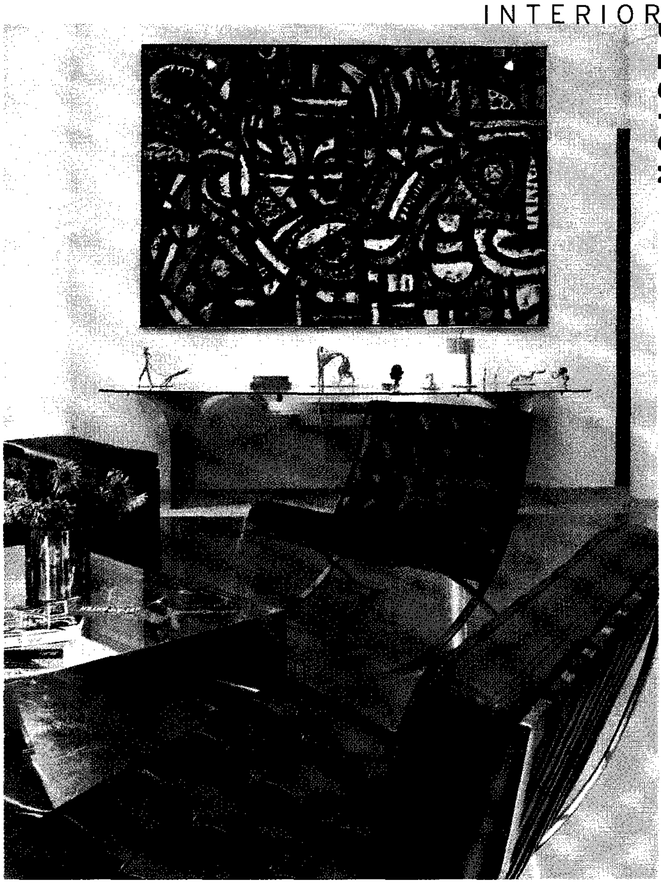


**THE BIG CHILL**
STEEL "DIAMOND-PLATE" STAIRS (RIGHT) APPEAR TO FLOAT IN SPACE. A PERFORATED STAINLESS WALL IS FACED WITH STEEL FABRIC, AND AN 880-SQUARE-FOOT STAINLESS FLOOR IS LIT BY ARTIMEDE HALOGEN LIGHTS.

**FURNITURE SHOW** ACCORDING TO DESIGNER JIM WOOD (PICTURED), STEEL WAS AN IDEAL CANVAS TO SHOWCASE MODERN FURNITURE LIKE THESE MIES BARCELONA CHAIRS, A JOE D'URSO COFFEE TABLE, AND A JACQUES DUMOND CONSOLE.



Photograph by Andrew Bordwin, styled by Todd Gribbon.

# COOL

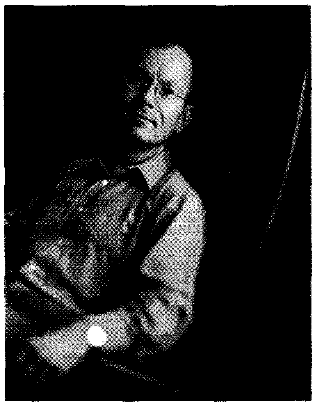
DITCH THE CHINTZ. GRITTY, MODERN, AND INDESTRUCTIBLE, STEEL IS QUINTESSENTIALLY NEW YORK.

# COMFORT

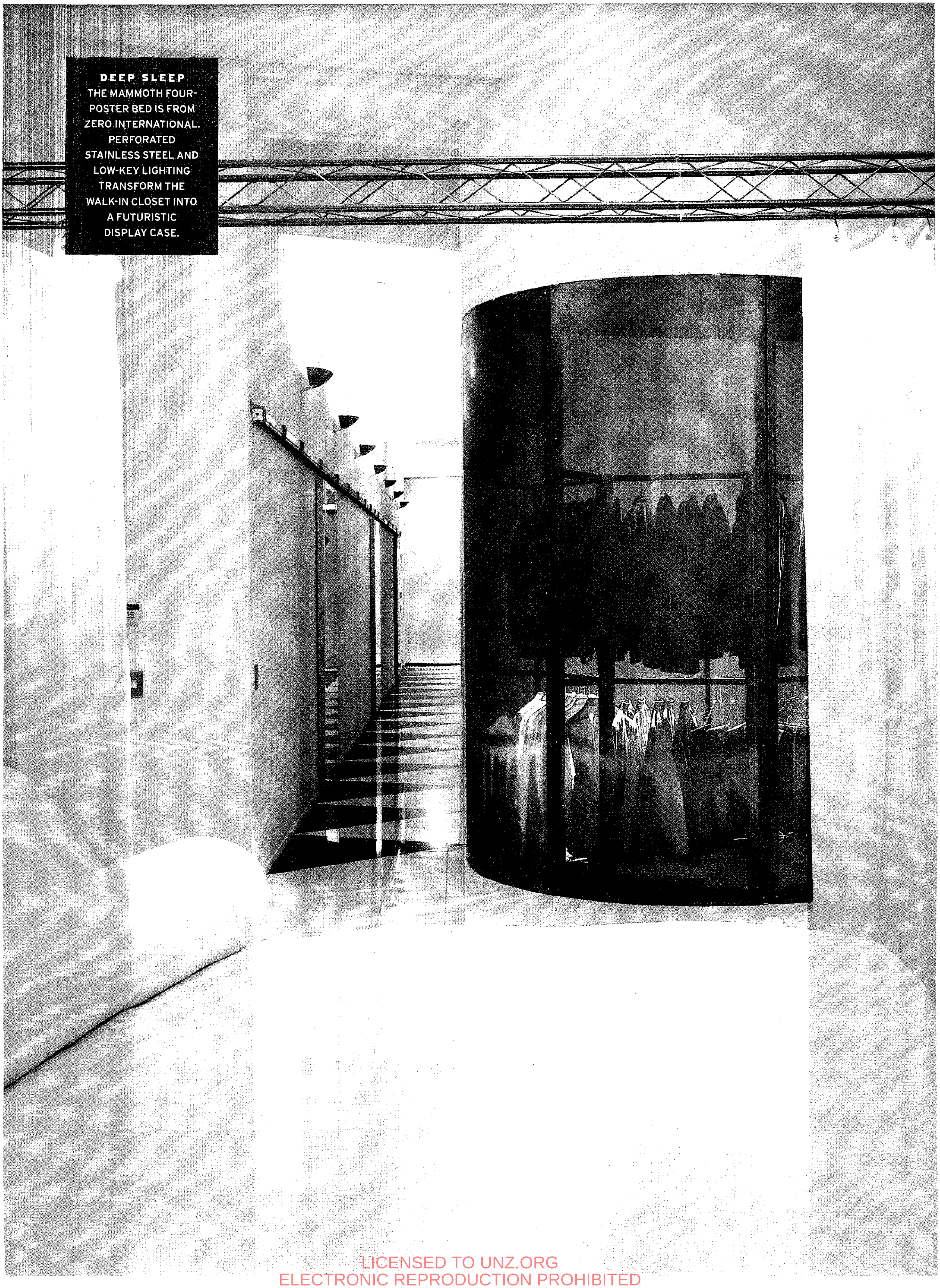
PHOTOGRAPHED BY MICHAEL HUNTER

**BY RENE CHUN**

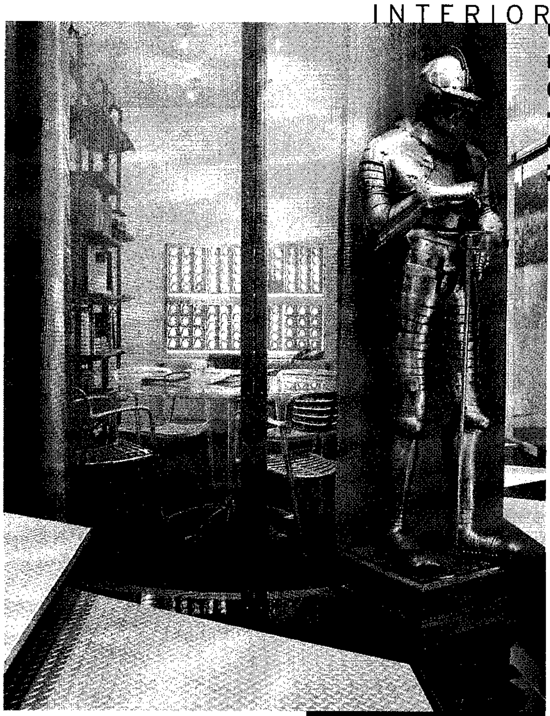
AT HEART, NEW YORK IS A STEEL TOWN. YES, THERE IS A SMATTERing of gold here and there to provide contrast for tourists; and, of course, there is Trump Tower, which looks as if it were airlifted in from Monte Carlo. But for the most part, the city is constructed from burnished steel. Think of the Chrysler Building's Deco spire, Lever House, the subway trains. ■ This is as it should be. David Kaufman, the foremost color specialist in the international design community, confirms what many of us have suspected: Steel is ideally suited to New York. "It all has to do with light," says Kaufman. ▶



Photograph by Andrew Bordwin.



**DEEP SLEEP** THE MAMMOTH FOUR-POSTER BED IS FROM ZERO INTERNATIONAL. PERFORATED STAINLESS STEEL AND LOW-KEY LIGHTING TRANSFORM THE WALK-IN CLOSET INTO A FUTURISTIC DISPLAY CASE.



Photograph by Andrew Brodwin, styled by Todd Gribbon.

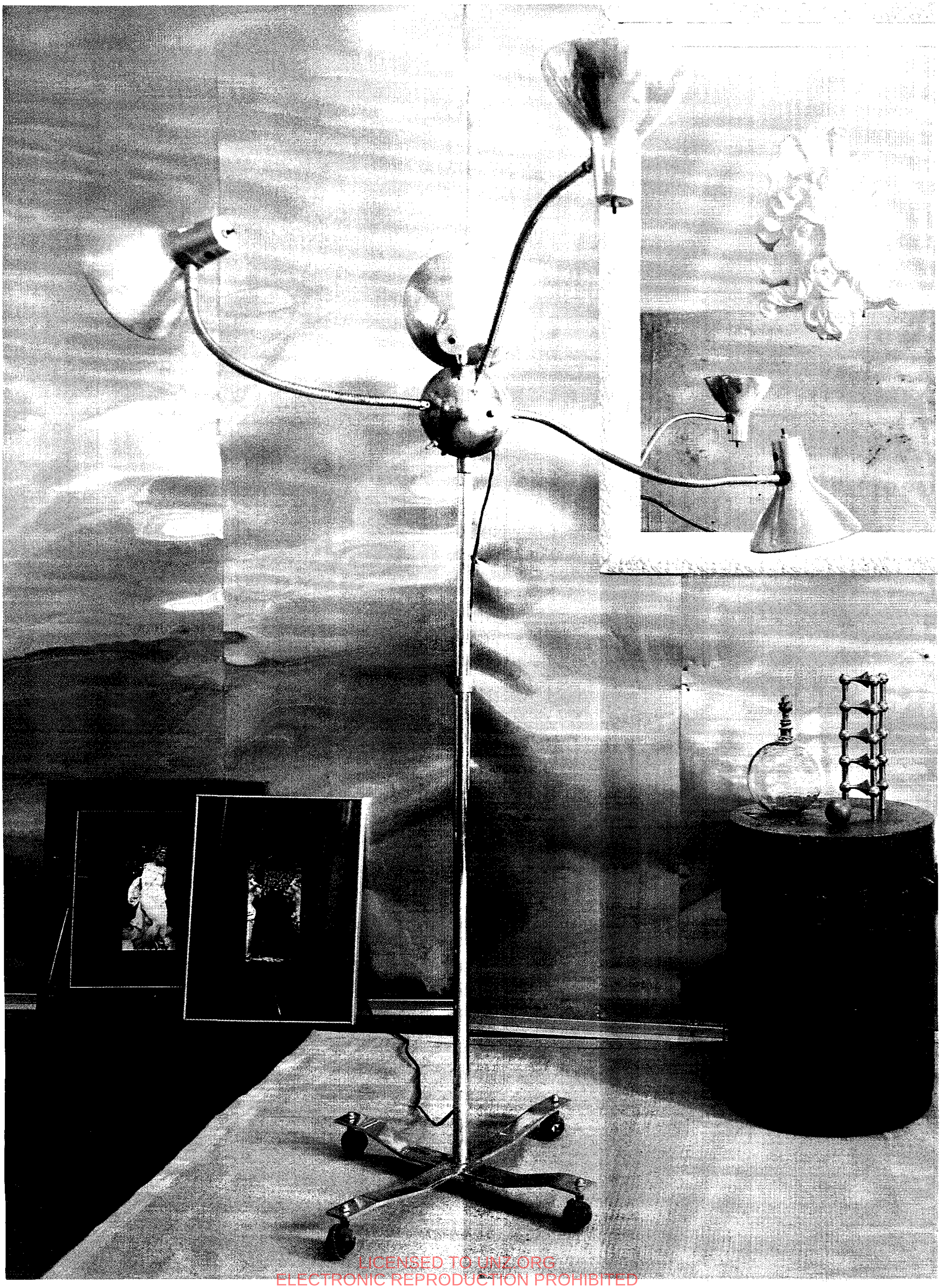
**ARMOR ALL**
A SUIT OF SIXTEENTH-CENTURY ARMOR AND JORGE PENSI'S TOLEDO FURNITURE FILL OUT THE HEAVY-METAL LOOK. X-RAY LIGHTBOX IS CLIENT'S PERSONAL DADA STATEMENT.

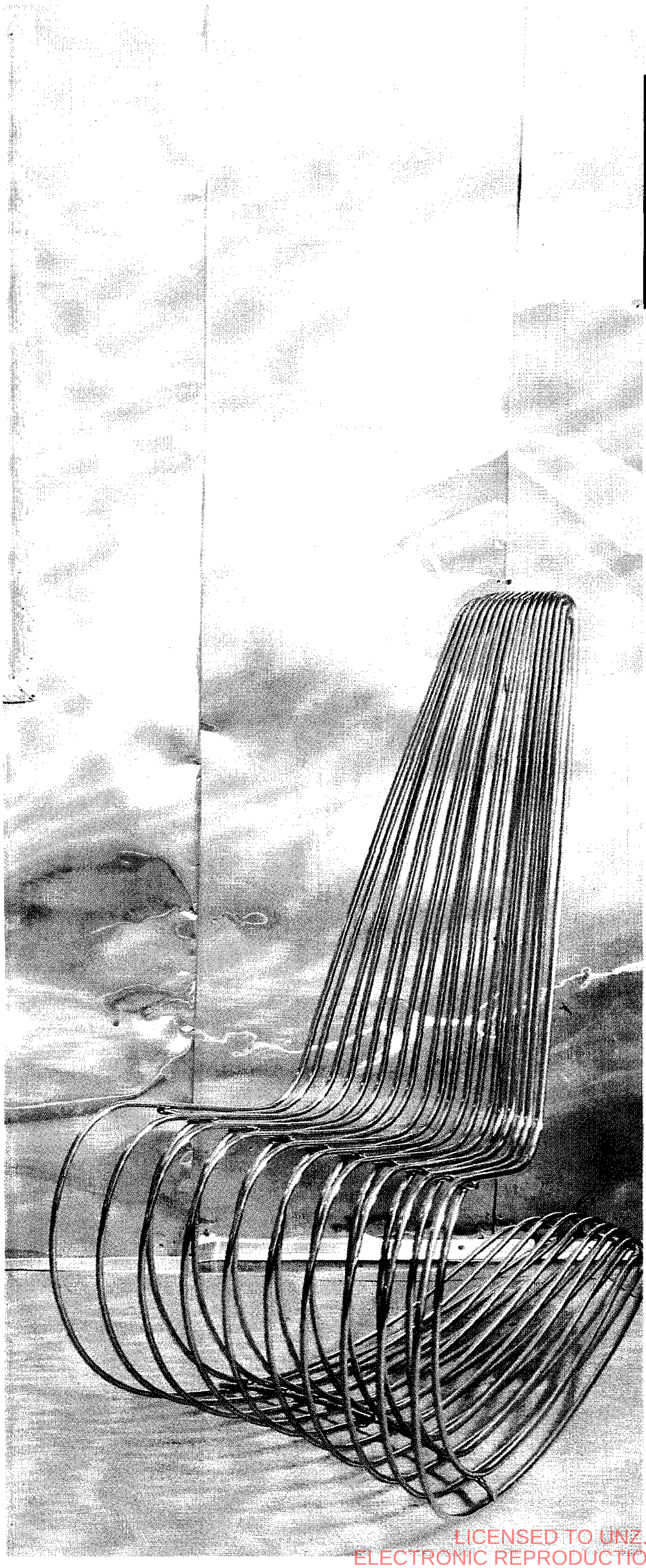
"The East Coast has a softer light than the West Coast, a muted light that's perfectly suited for viewing metal, because it reflects fewer colors. Frank Gehry recently bought a stainless-steel chair in Manhattan that looked great. But in the bright California sun, it looked shitty. He had to sandblast the finish to tone it down a few notches."

Beyond being an elegant and understated medium, steel is practical: hygienic, low-maintenance, affordable. There is nothing precious about this metal, and therein lies its charm. Impervious to rust, pollution, and time, it's a metal with chutzpa, as gritty as the city itself.

No surprise, then, that many New Yorkers are opting to bring their steel inside. The city's latest design craze is for "vintage steel furniture," those drab office props American factories churned out ▶

**SHEET AND PLATE METAL** IS BEING USED IN HOMES AS WALLPAPER AND CARPETING.



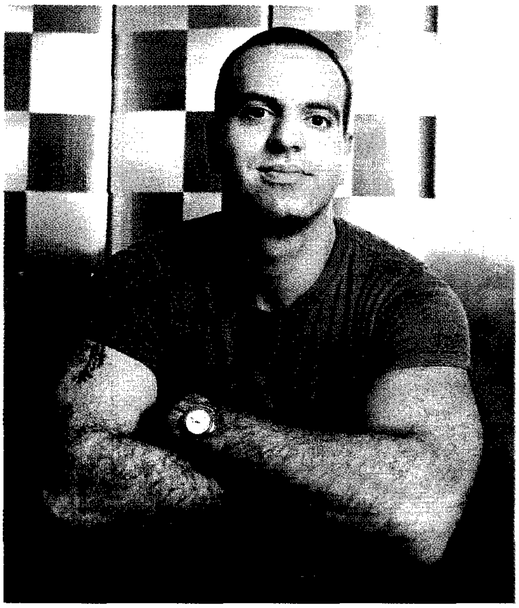


**SILVER LINING** GABRIEL DE LA PORTILLA (PICTURED) OF CHRISTOPHER COLEMAN DESIGN DOES METALLIC ON THE CHEAP. MOST OF THE FURNISHINGS IN HIS HELL'S KITCHEN APARTMENT COST LESS THAN $50.

during the first half of this century to furnish everything from dentists' offices to aircraft carriers. That mass-produced furniture with no designer pedigree could suddenly become fashionable is a tribute to New York's downtown furniture merchants. Take John Wyeth, whose namesake store in TriBeCa has evolved into the definitive Machine Age boutique. A $2,100 "hospital bench" is a typical Wyeth artifact. If he has two of them (and he frequently does), Wyeth artfully plants them just outside his shop, in an attempt to lure furniture victims within. He has recently taken to describing his vintage steel furnishings, somewhat grandly, as "the Prouvé of America."

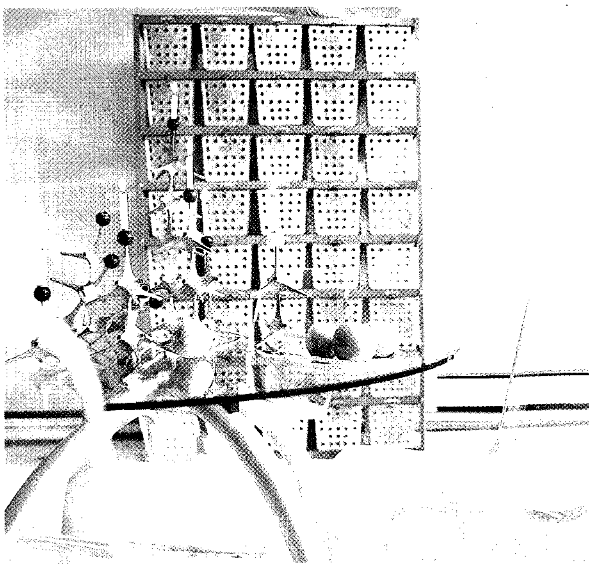
As metaphors go, that's something of a stretch. Comparing a Formica-topped ▶

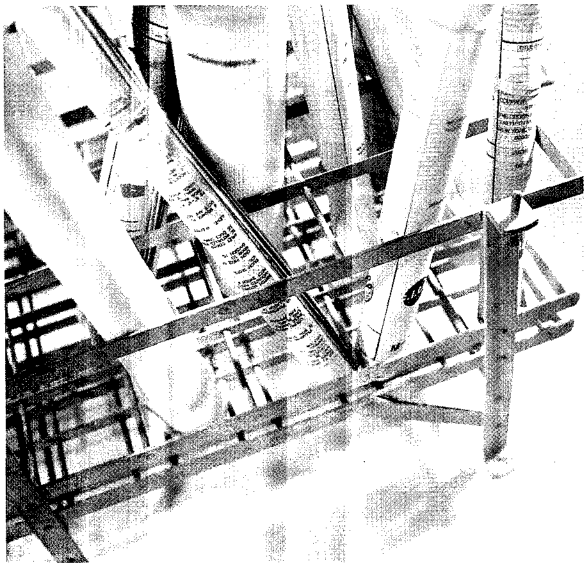
"STAINLESS STEEL IS A **VISUAL ANTIDEPRESSANT.** IT GIVES YOU A LIFT."



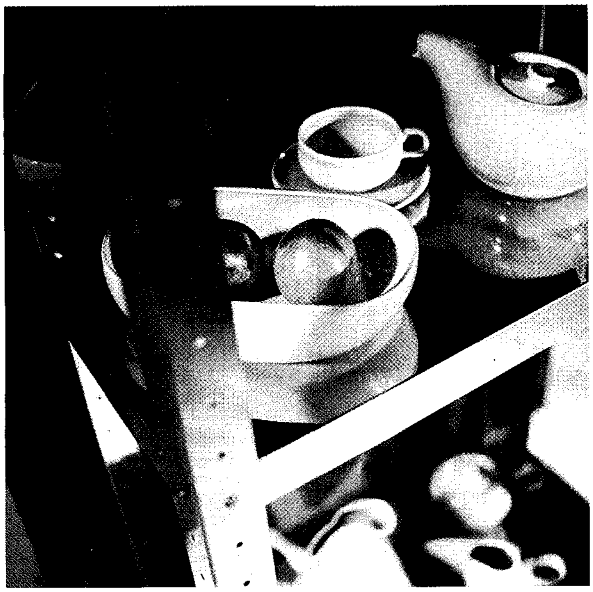
Scouted and styled by Carlos Mota; chair from Michael Dawkins.

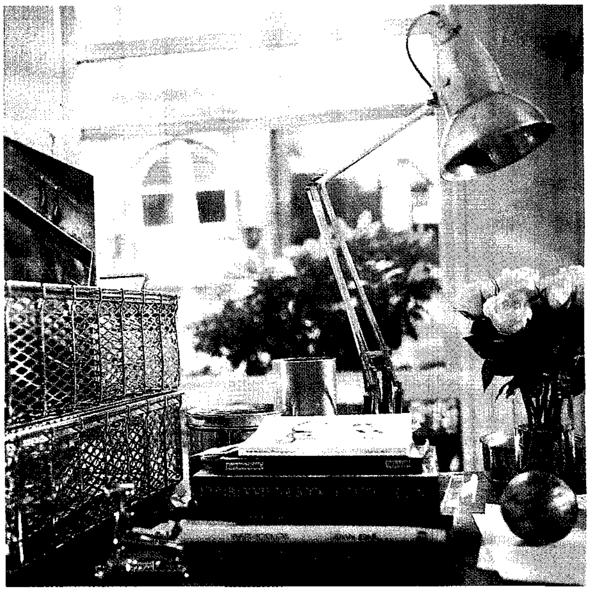
PHOTOGRAPHED BY MICHAEL MUNDY



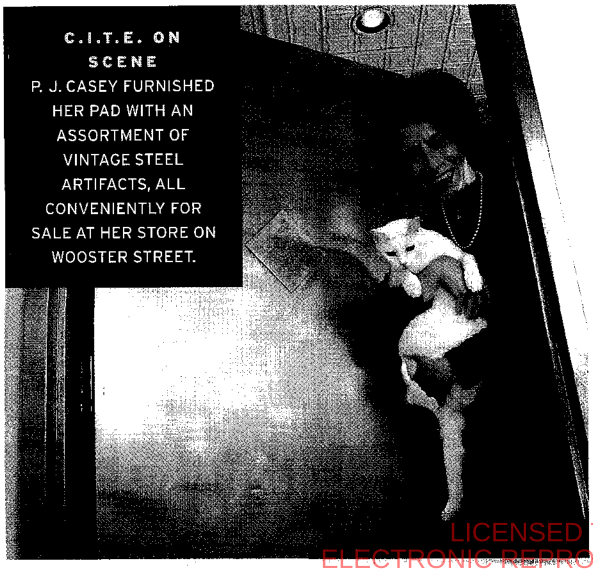


**"ONLY 20 PERCENT OF METAL FURNITURE IS WORTH ACQUIRING.** THE TRICK IS TO BE ABLE TO SUBTLY SEPARATE A PIECE OF JUNK FROM A MASTERPIECE."



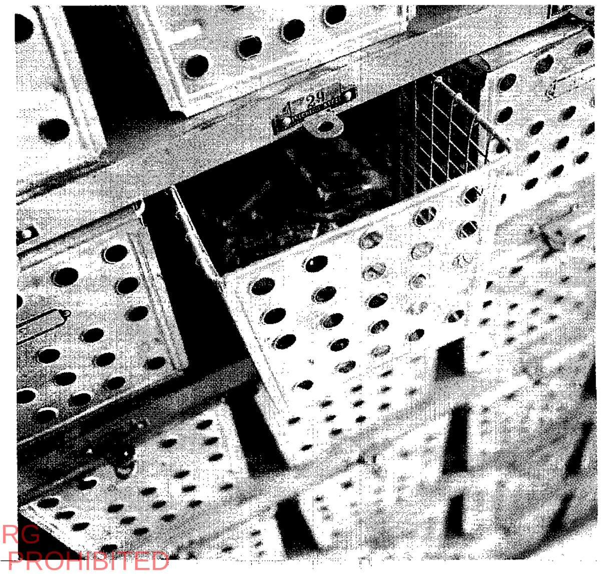


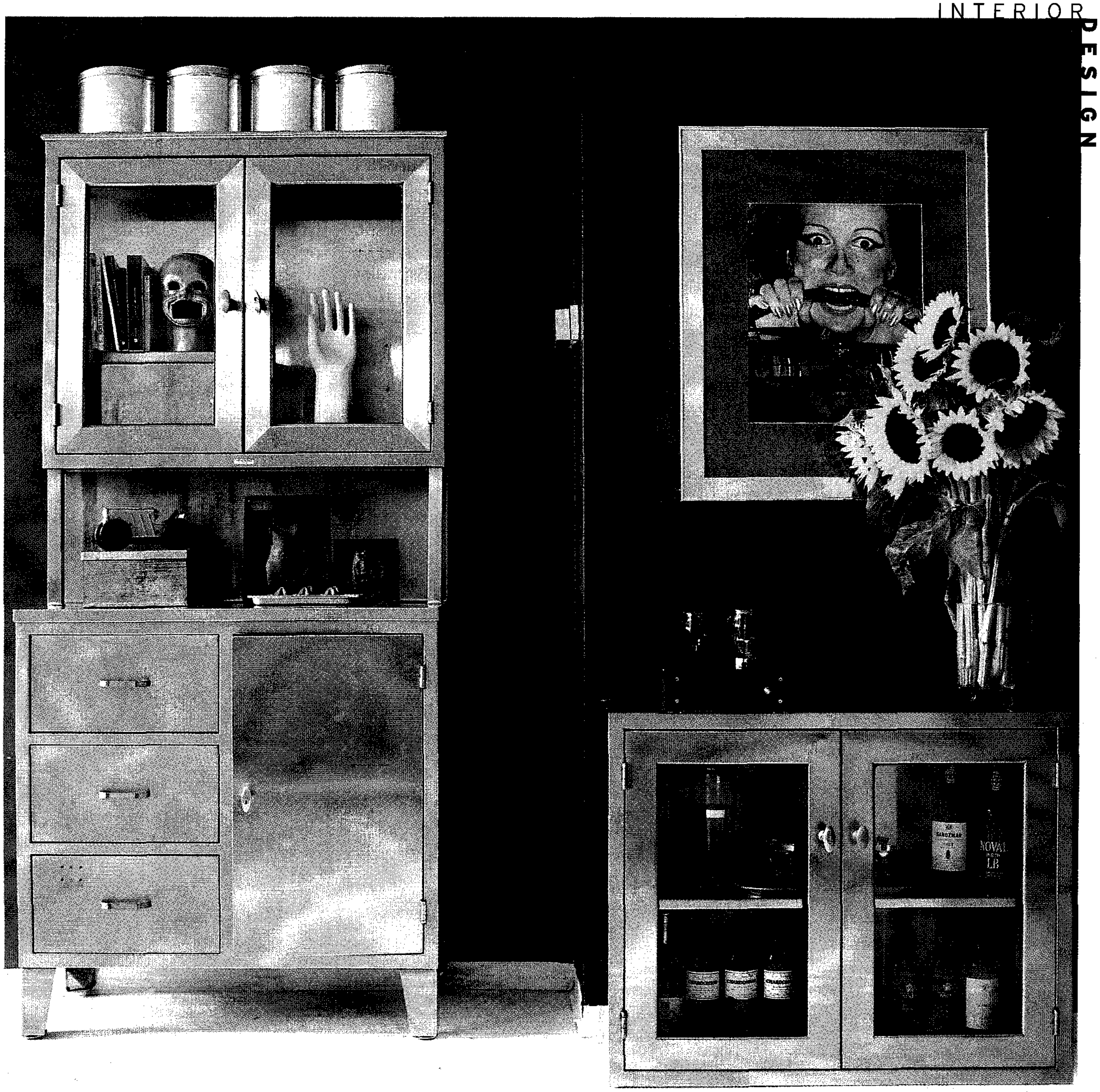
Hair and makeup by Elizabeth Morache.



**C.I.T.E. ON SCENE**

P. J. CASEY FURNISHED HER PAD WITH AN ASSORTMENT OF VINTAGE STEEL ARTIFACTS, ALL CONVENIENTLY FOR SALE AT HER STORE ON WOOSTER STREET.





steel table designed by a team of engineers in Youngstown, Ohio, to anything from thirties French furniture designer Jean Prouvé's *oeuvre* is ludicrous. The two may share a certain metal-minimalist aesthetic. Beyond that, they are as similar as Nathan's Famous and Le Cirque. But despite this furniture's pedestrian roots, there is something about it that suggests it is more than just generic product spawned from an assembly line. It looks substantial and surprisingly modern, like the kind of props Ralph Lauren uses in his Polo ads.

P. J. Casey, the owner of c.i.t.e., a SoHo design firm–boutique that specializes in vintage steel furniture, explains the attraction: "Function is the main reason this metal aesthetic is big. That and the Zen calm these objects project. I really believe they have a cleansing effect on the soul. This is basically furniture as spiritual high colonic. Does that make any sense?"

Wyeth and c.i.t.e. aren't the only places that stock vintage steel furniture. ▶

**MEDIC ALERT**
THE HOTTEST PIECE OF VINTAGE METAL FURNITURE IS A MEDICAL CABINET WITH DOUBLE GLASS DOORS. THESE TWO, MANUFACTURED BY U.S. MEDICAL SUPPLY IN THE FORTIES, ARE PERFECT SPECIMENS.

PHOTOGRAPHED BY ANDREW GARN

Zona, which is to SoHo what Martha Stewart is to Connecticut, offers a restored GF "tank desk" (so called because of its considerable weight) for $2,800. Lost City Arts sells the classic aluminum "Navy chair" for $230, and a classic Shaw-Walker desk for $1,700. On a budget? Brave the crowds at the 26th Street flea market. On any given weekend, Sam Scoblick does a brisk business in all manner of steel furniture, from flat-file cabinets to swivel-base stenographer chairs. "Demand is strong," Scoblick enthuses. "Creative people are my biggest clients—I sold four six-foot tables to Annie Liebovitz. She *loves* the stuff."

METAL FURNITURE WASN'T ALWAYS IN such demand. The first company to produce a complete line of steel office furniture was Art Metal, founded in Jamestown, New York, in 1888. Art Metal's main objective was to offer a fireproof product. Smoldering cigars, fireplaces, and gas lighting—combined with wood furniture—made every paper-strewn office a firetrap. But even though the memory of the devastating Chicago fire was still recent, the public was slow to accept something this radically unadorned. That it was priced 50 percent more than comparable wood furniture didn't help matters. In fact, it wasn't until the twenties that office drones began to view steel as a viable wood substitute. Even then, many desks and file cabinets were painted with a simulated wood-grain finish to make them appear less threatening.

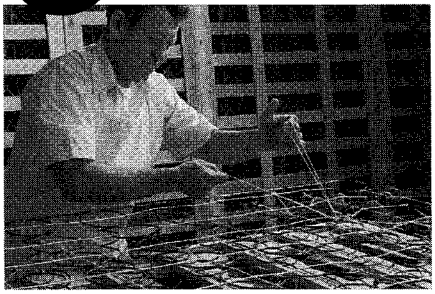
It was another modernist invention—the skyscraper—that hastened the acceptance of metal furniture. Although the exteriors of these massive buildings were impervious to fire, their interiors, loaded with wood furniture, made every high-rise a potential towering inferno. A watershed moment for the industry came in 1914 when the U.S. government specified that metal furniture should be used in the renovation of the ten-story, 50-year-old Boston Customs House. This was the first of many lucrative commissions the government granted to the industry, starting a gravy train that would continue for decades. By 1947, more than 100 companies were manufacturing metal furniture to meet demand. On one job alone, Art Metal supplied more than 2,300 desks to furnish One Chase Manhattan Plaza.

Then, in the mid-sixties, Herman Miller brought panel systems over from Germany. Suddenly, all those open-office floor plans—and the metal objects used to furnish them—were obsolete. Anomie-inducing cubicles were the next big thing, *office landscaping* the buzzword of the day. And where did most of that obsolete furniture go? Usually straight to landfills.

Today, the furniture is still being thrown away. And if not thrown away, then sold for a price that will make you think twice about shelling out four figures at Zona. "The government is selling off all its old steel furniture as scrap metal for $70 per ton," sighs Nadir Safai, the owner of Vintage Office, a Los Angeles–based company that specializes in restoring vintage metal furniture. "I'm talking about hundreds of thousands of pieces. On the West Coast alone, there were 40 auctions in May. I try to buy as much

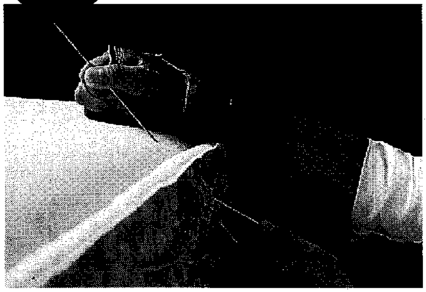
**A list of all the companies that still make handcrafted mattresses.**

1 Aireloom



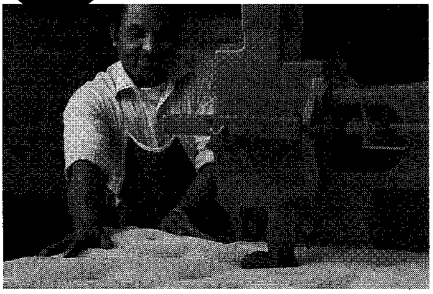
Each box spring coil is 8-way hand tied & knotted for superior individual support.

2 Aireloom



Skilled craftsmen meticulously hand stitch mattress sidewalls, eliminating the need for stiff border rods.

3 Aireloom



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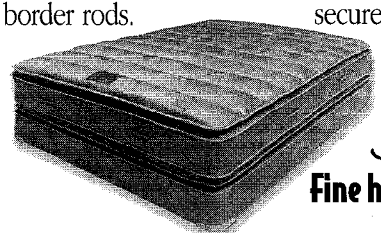


Aireloom
**Fine handcrafted bedding since 1898**

as I can, but a lot of it is destroyed. It kills me inside. This is the furniture we associate with our fathers, the furniture we saw on *Dragnet* and *M*A*S*H.*"

Back on the East Coast, the trend is full-blown—although, for the time being, limited to chairs. Walk down Eighth Avenue, between 16th and 23rd Streets: Every storefront, from restaurants to hair salons, features either the GF "Good Form" or Emeco's "1006 Series"—two of the most popular chairs ever manufactured.

Longtime collectors are now spurning the ubiquitous and no-longer-cheap chairs and ferreting out alternative pieces. In the process, information is being passed on from dealers to collectors like ancient tribal secrets. Company names and product model numbers are being assimilated into the design-community vernacular. A typical sound bite: "I found a 60-inch double-pedestal Shaw-Walker 'Skyscraper Desk'—with privy panel—at Brimfield for $300."

Steven Mogol, a Minneapolis dealer whose shop, Past Present Future, is attracting vintage-metal-furniture collectors from all over the country, offers some advice for potential buyers: "Only about 20 percent of all metal furniture is worth acquiring. The trick is being able to recognize subtle differences between a piece of junk and a masterpiece. Try to imagine what the furniture looks like without the battleship-gray paint job."

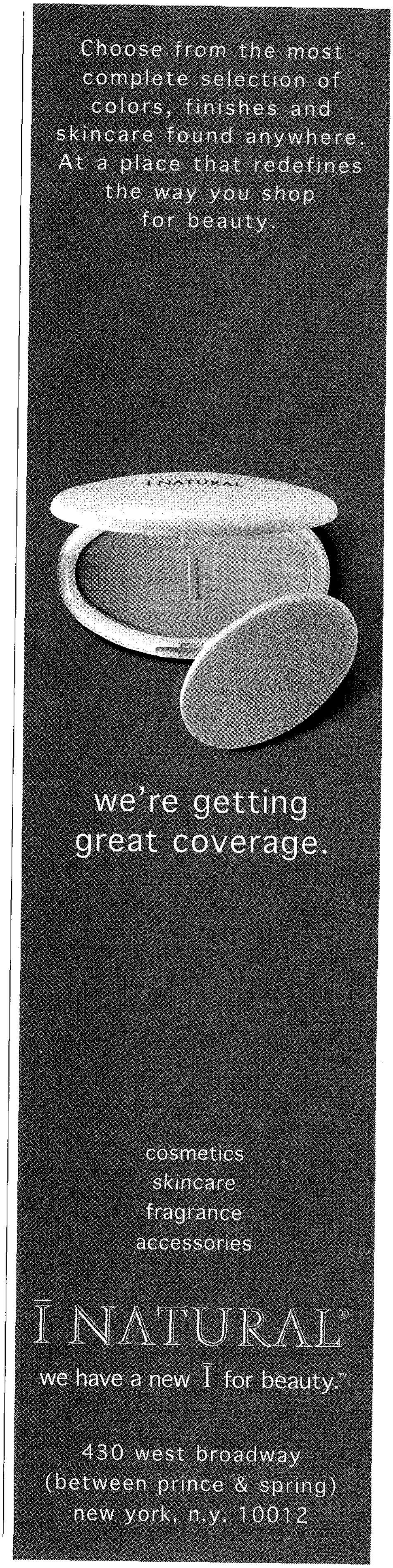
But fashionable steel furniture doesn't begin and end with the vintage stuff. The steel renaissance encompasses all types of furniture, from Ludwig Mies van der Rohe's classic Barcelona chair to Eames. Vintage Knoll and Herman Miller pieces are in particular demand. But walk into shops like Aero or Troy, and you will see steel furniture without Bauhaus bloodlines fetching almost laughably high prices.

The trend toward heavy metal is a step away from the furniture designers who have dominated the scene for the past decades: wood-based artists like Gilbert Rohde, Paul Frankel, Haywood-Wakefield, Ed Wormly, and T. H. Robsjohn Gibbings. Why now? Roy Mollomo, former national sales manager of Emeco, believes that the main appeal of steel is its impressive versatility. "It's compatible with any interior," he says excitedly. "It's commercial, residential, institutional, traditional, Deco. I sell chairs to McDonald's and the hottest nightclubs in Europe." Paul Vetrano, the owner of New York Chair Company, adds another explanation. "When architects made stainless-steel kitchens a focal point in homes recently, designers needed something to complement that look—metal furniture was the perfect match."

Of course, *anything* metallic is fashionable these days. The Dualit, a $249 stainless-steel counter appliance, has become the world's first status-symbol toaster and is back-ordered at Williams-Sonoma stores. When Banana Republic opened its store in SoHo, it broke with architectural protocol and added stainless-steel stripes to its awning. Sheet and plate metal is being used in homes as wallpaper and carpeting. Stainless-steel fibers are being woven into fabrics and used as drapery and pillows. Even shiny clothes are chic. This month's *Vogue* "Index"—a consumer's guide for the pathologically hip—ran a photograph of supermodel Guinevere wearing a gleaming leather jacket. The accompanying headline hailed metallica as "the look of the moment."

BUT WHEN IT COMES TO INTERIOR DESIGN, traditionalists dismiss steel as hard and foreboding, much too industrial for residential interiors. But according to designer Jim Wood, who used steel as the primary architectural material in a 5,300-square-foot loft, the material can be downright cozy. "I've discovered that when halogen light hits the surface of stainless, it separates into colors, which softens the appearance." Architect Daniel Rowan concurs: "You can use stainless, brushed chrome, and nickel-plated brass together and in quantity. If the design is done intelligently and with style, you won't end up with a heavy-metal loft—it can look timeless. Steel has a grain. It acquires scratches and a patina just like wood. Steel doesn't have to be cold and sterile. It can actually be quite warm."

So what's it all about? Clinical psychologist Allison Edwards sees the steel renaissance as "an architectural defense mechanism—decorating as coping. The craze for steel is a direct response to the anxiety and stress in everyday urban life. Steel furniture appeals to our desire to lead uncomplicated lives in a computer age." To Maxine Spector, another psychologist, the *fin de siècle* trend is more ominous. "It's a form of regression!" insists Spector. "Have you ever noticed how children are always fascinated by shiny objects? I guess it's better than doing drugs." ■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# HEAVY

## FOR STATUS KITCHENS, BRAWNY COMMERCIAL APPLIANCES

# METAL

IN *THE FIRST WIVES CLUB,* DIANE KEATON IS seated in the kitchen of her Upper East Side duplex. Behind her stands a mammoth stainless-steel commercial range with the requisite steel backsplash and hood. Meticulously framed, the gleaming hulk is almost a distraction. This has nothing to do with product placement. Rather, it is stainless-steel window dressing that practically shrieks: "Here's a woman with Chanel sacks full of money—she even has her own professional kitchen!" ■ Today's "professional kitchen" is sterner stuff than its eighties predecessor: The Sub-Zero-trumping Traulsen, with its meat-locker build and restaurant-supply pedigree, is the refrigerator of the minute. And Jade's Dynasty range is its counterpart in the firepower division. ▶

**BY RENE CHUN**

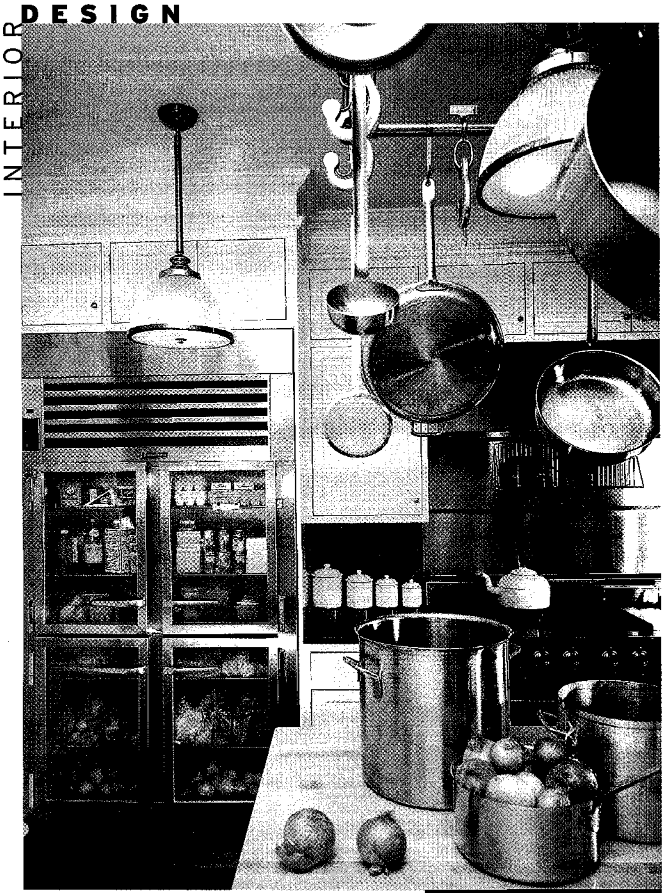
PHOTOGRAPHED BY ANDREW BORDWIN

Styled by Todd Gribben.

**CONSPICUOUS CONSUMPTION** COMMERCIAL-QUALITY APPLIANCES IN A CHELSEA KITCHEN: A WOLF RANGE AND BAKER'S PRIDE PIZZA OVEN.

BAKERS PRIDE

WOLF
WOLF



**REFRIGERATOR OF THE GODS** ABOVE, TRAULSEN'S GLASS-DOORED UR48HT ULTRA REMOTE. THE POT RACK'S BRASS HOOKS WERE COPIED FROM AN ANTIQUE COAT CHECK'S. BELOW, JADE'S DYNASTY STOVE.

THE **APPLIANCES DU JOUR** ARE JADE'S DYNASTY STOVE AND TRAULSEN'S DELI FRIDGE.

Which isn't to say that Thermador's oven and countertop stove, both early-eighties faves, have disappeared. They've been reincarnated as a single souped-up stainless-steel unit, 48 inches wide, with six burners and a grill (or an optional griddle). It's an all-around impressive piece of machinery. But if the word "semi-commercial" has a certain ring for you, the heavily hyped Dynasty is the way to go. It's from the same company that made the ranges for Gramercy Tavern and is acknowledged to be the mightiest behemoth right now because of all the extras. Or make the ultimate statement—go to Gringer & Sons and order pukka commercial equipment, like the Jade four-burner; Gramercy Tavern and Union Square Cafe's Danny Meyer installed one in his Greenwich Village loft. When Jade was tested, it singed the adjacent wood cabinets. *Uninsulated* metal boxes with 20,000-Btu burners—this isn't your mother's Magic Chef—tend to do that kind of thing.

THE MEGAKITCHEN HAS LANDed. From Manhattan to Malibu, free-spending homeowners are engaging in heavy-duty one-upmanship. This is full-blown industrial design: austere, functional, oversize, durable, and shiny. Very shiny. Exposed surfaces are covered with eighteen-gauge/304-type stainless steel. And naturally, not just any appliance will do. The new Williams-Sonoma catalogue, for instance, features a $14,000 stainless-steel La Cornue range imported from France. Although it's Btu-blessed and based on the stoves at the famous Cordon Bleu cooking school, it looks far too precious, the kind of thing you'd expect to come across in the flat of a fastidious Parisian. The ranges in the kitchens pictured here are brawny and American-made, with colorful cast-iron logos featuring comic-book superhero names like Wolf, Viking, and Vulcan.

Dr. George Braff, a radiologist who describes himself as an "aggressive chef," has an 800-square-foot kitchen chockablock with commercial equipment that would be the envy of many a restaurant cook. There is a Baker's Pride pizza oven that can accommodate four manhole-cover-size pizzas; a Wolf six-burner range with two ovens; a Wolf griddle and barbecue; a McCall side-by-side refrigerator-freezer; a Cimballi espresso machine; an ISE Inc. ice-maker; a 400-bottle Frigidaire Euro Line wine-storage unit (not commercial, but equally formidable); and a fifteen-foot overhead venting system three times larger than the one at the Empire Diner.

To appreciate the swaggering bravado of one of these kitchens, one has to understand how impotent a standard home kitchen is by comparison. A conventional residential range, for example, is limited to approximately 8,000 Btu per burner. A "semi-commercial" range typically generates 15,000 Btu per burner, enough juice to boil the water in a pasta pot in less than two minutes. At the top of the appliance heap is the commercial range, usually with more than 20,000 Btu per burner. (The early Thermador had only about 8,000.)

Isn't this sheer overkill, the culinary equivalent of driving a Humvee down Jobs Lane? Not if you're trying to re-create Chanterelle's noisettes of venison. Or Savoy's penne with skate. Peter Hoffman, Savoy's chef, explains the importance of cooking with extra gas: "The only way to sear food at home, like we do in a restaurant, is to have a big, powerful flame. It has more to do with texture than flavor. You can be the best cook in the world, but if you don't have the proper range, you won't be able to get that crispy brown surface on the outside of the skate—18,000 Btu is a beautiful thing."

Imagine never having to preheat an oven; these heat up almost instantaneously. Stir-fry vegetables in the time it takes to . . . stir them (once).

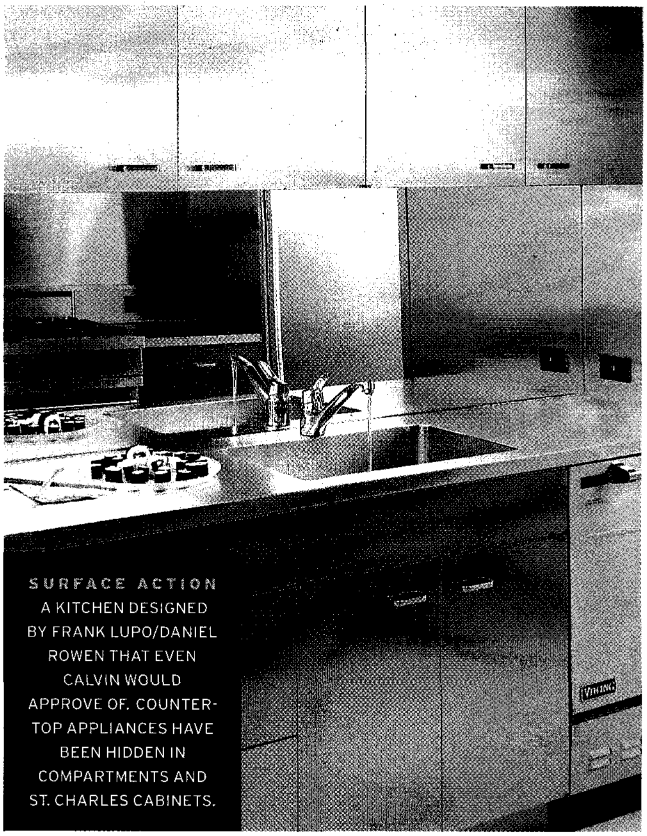
Photographs by Andrew Garn.

"I can make pasta al pomodoro in less than ten minutes," says Marisa May, the daughter of San Domenico's owner, Tony May. She grew up with a commercial Garland in the house. "Once you cook on a Garland, you get spoiled. When I lived in the NYU dorms, we had a wimpy P.C. Richard's range. Nothing came out right."

Commercial ranges in the home are nothing new—a Wolf range surfaced on the set of *Family Ties* in 1982. But the public's fetish for Traulsen refrigerators is newly acquired. Traulsens have been standard restaurant equipment for decades. Although the company makes a side-by-side refrigerator-freezer model, it is far more fashionable to buy separate components, as if assembling a high-end stereo system. Clear glass doors and a panel to conceal the legs are the current options in demand. Originally designed to enable chefs to look over their supplies quickly, the transparent doors have encouraged some home cooks to art-direct the interiors of their fridges. Yes, a Traulsen is a potential heirloom (handles and hinges are "guaranteed for life"). But aside from durability, why bother? Salesmen gush about the "high-humidity air-flow system" and "rapid temperature recovery." The design community has another take on these monoliths. "They're not necessarily practical," explains Warren Ashworth, an architect at Bogdanow Partners Architects, a firm that specializes in restaurant design. "The compressors are noisy and get so hot that you have to install them in a remote place." Above the ceiling of the maid's quarters is a favorite location. "But people are willing to go to extremes to have them in their homes because this is the sexy fridge right now."

The downside? Price, for starters. Stripped of such ▶

Photograph: Scott Frances; styled by Todd Gribben.



**SURFACE ACTION**
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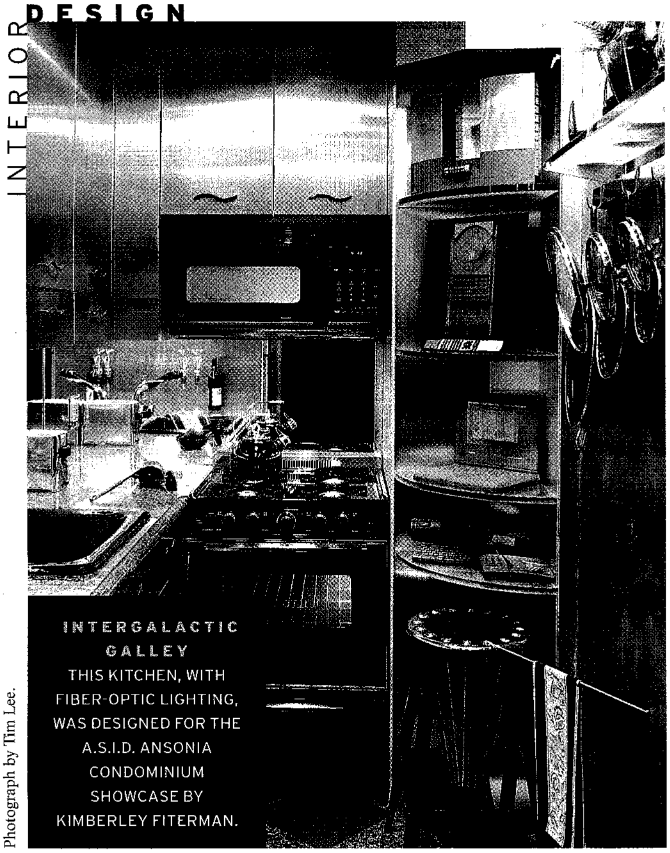


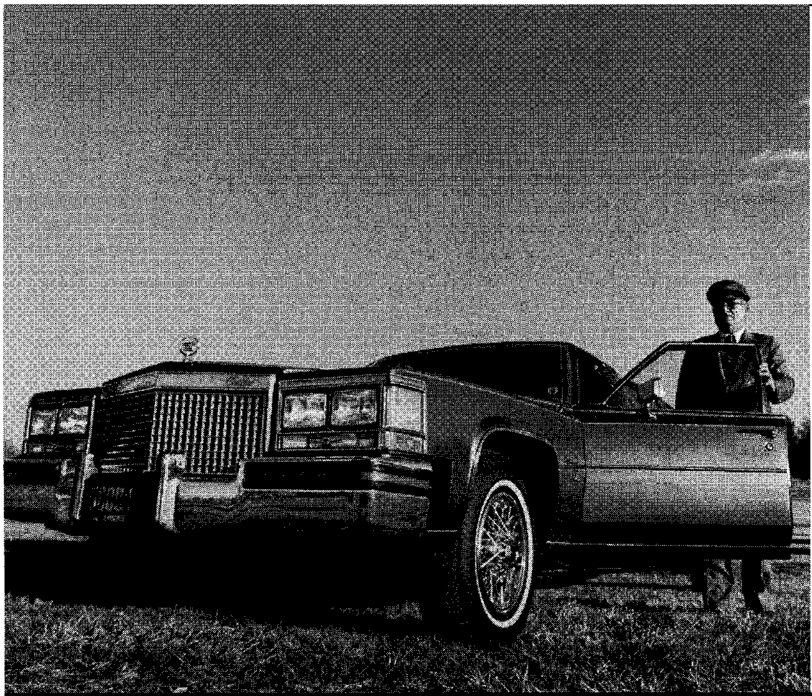
**INTERGALACTIC GALLEY**
THIS KITCHEN, WITH FIBER-OPTIC LIGHTING, WAS DESIGNED FOR THE A.S.I.D. ANSONIA CONDOMINIUM SHOWCASE BY KIMBERLEY FITERMAN.

Photograph by Tim Lee.

amenities as oven lights and windows, electronic ignition, and insulation, a 60-inch commercial Garland lists for $2,200. By comparison, a UR30HT Traulsen refrigerator and matching UR30LT freezer are, respectively, $7,140 and $7,455—*more,* if you want the options thrown in. Go for a hood-and-duct system to dissipate cooking fumes, the custom St. Charles stainless cabinets and counters, a commercial Hobart LX dishwasher (with a 180-degree, 90-second wash cycle), a Crystal Tip ice machine (53 pounds of ice a day), an Advance Tabco three-compartment utility sink, and a Traulsen UR48WT wine cooler, and suddenly you're talking a $100,000 tab.

Safety is another consideration. Commercial ranges have no insulation and can generate a tremendous amount of heat. A commercial range with two ovens and six burners produces 150,000 Btu. The typical furnace in a three-bedroom house produces only 120,000 Btu. Even the heat from the pilot light of a commercial range can make a room stiflingly hot, especially during the summer months. Because professional ranges have no insulation, no childproof knobs, and unlit pilot lights, it's understandable why many co-op boards refuse to let them in their buildings.

It's hard to believe that everyone who has a mega-kitchen actually cooks in it. Are these 20,000-Btu burners being used to reheat Chinese food and warm up frozen Wolfgang Puck pizzas from Gourmet Garage? Peter Marino, designer to the rich and famous, confirms what many have suspected: "These kitchens are strictly a status symbol. Of course, they do get used occasionally." When's that? "When Glorious Food comes in and does a dinner party for 70." ▬



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**280 Modern**
280 LAFAYETTE STREET, NEAR PRINCE STREET (941-5825)
Extensive selection of FRESH'ND-AIRE fans. Prices start at $450 for desk model.

**Sam Scoblick**
WEST 26TH STREET FLEA MARKET, ON SIXTH AVENUE (SATURDAYS AND SUNDAYS; 717-876-5691)
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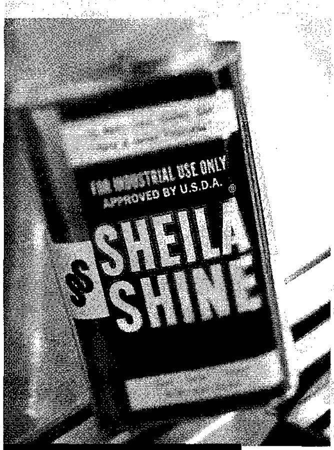
**Lost City Arts**
275 LAFAYETTE STREET, NEAR PRINCE STREET (941-8025)
A clearinghouse for anodized-tubular-aluminum Warren MacArthur furniture, original and reproduction; an original side chair is $1,500, and the repro is $850.



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**Regeneration**
223 EAST 10TH STREET (614-9577)
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**Vintage Office**
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Immaculate metal furniture and hard-to-find accessories (from waste baskets, $90 each, to a double-pedestal desk by Shaw-Walker, $1,150).

**Wyeth**
151 FRANKLIN STREET, NEAR VARICK STREET (925-5278)
The definitive Machine Age boutique. Gleaming *objets d'art* ranging from expensive ($2,100 for a steel hospital bench) to outrageous ($4,200 for a Bouquet lamp knockoff).

**The Lively Set**
33 BEDFORD STREET, NEAR CARMINE STREET (807-8417)
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**SerVaas Laboratories**
INDIANAPOLIS, INDIANA (800-433-5818)
Keep fingerprints, water spots, and smudges at bay with Bar Keepers Friend, the product Franke recommends for cleaning its $1,200 stainless sinks. Case of twelve 12-ounce cans: $15 (including shipping).

**St. Charles of New York**
150 EAST 58TH STREET (838-2812)
Custom cabinetry and counters. Not cheap, but the best. Call for estimate.

**Empire Restaurant Supply**
114 BOWERY, AT GRAND STREET (226-4447)
*Serious* restaurant-supply house: 36-inch stainless-steel pot rack, $375; Imperial six-burner commercial range, $1,250.

**Williams-Sonoma**
FIVE MANHATTAN LOCATIONS AND CATALOGUE (800-541-1262)
You've got a Traulsen refrigerator, a Wolf range, and a Hobart dishwasher. Don't cheap out on the minutiae. Get a Dualit 2-slot toaster ($249), a Chantal whistling teakettle ($110), a Rösle spatula ($36), a Perfex pepper mill ($54), an Alfi Carafe ($170), and a 7-piece All-Clad stainless-steel cookware set ($359).

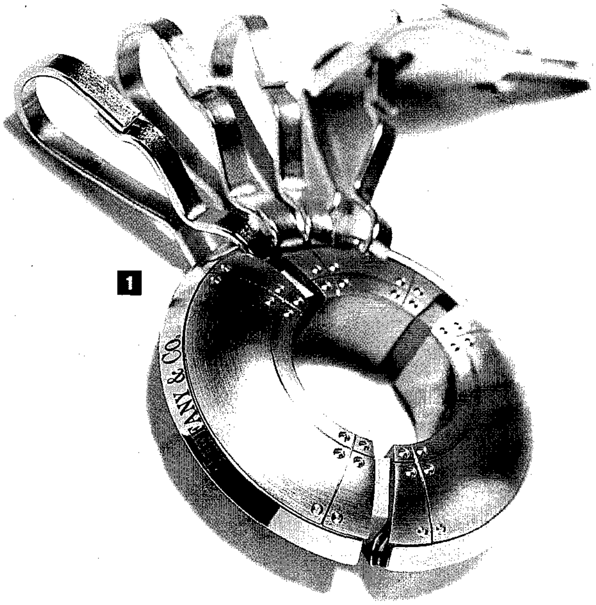
## ACCESSORIES

**Scuba Network**
175 FIFTH AVENUE, AT 23RD STREET (228-2080)
Every year, Euro-trendoids appropriate a product that's so anti-fashion, it instantly becomes fashionable. Right now it's a stainless-steel diver's belt buckle ($18).

**Gap**
ALL LOCATIONS
Each outpost has a shrine devoted to stainless bathroom props—like combs ($5), cups ($4.50), waste baskets ($38), shaving mirrors ($28).

**Tiffany & Co.**
727 FIFTH AVENUE, AT 57TH STREET (755-8000)
The Porthole Key Chain ($160) is the most affordable item in Tiffany's stainless Streamerica line, which includes a travel clock ($950), an ashtray ($300), a picture frame ($500), et al.

Photographs: top, Andrew Garn; bottom, Scott Frances.



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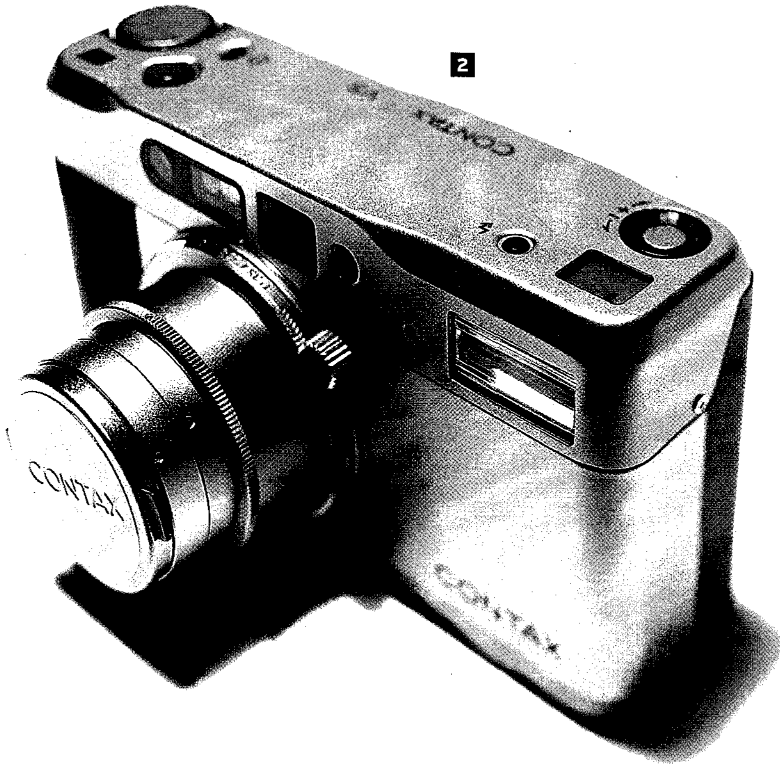

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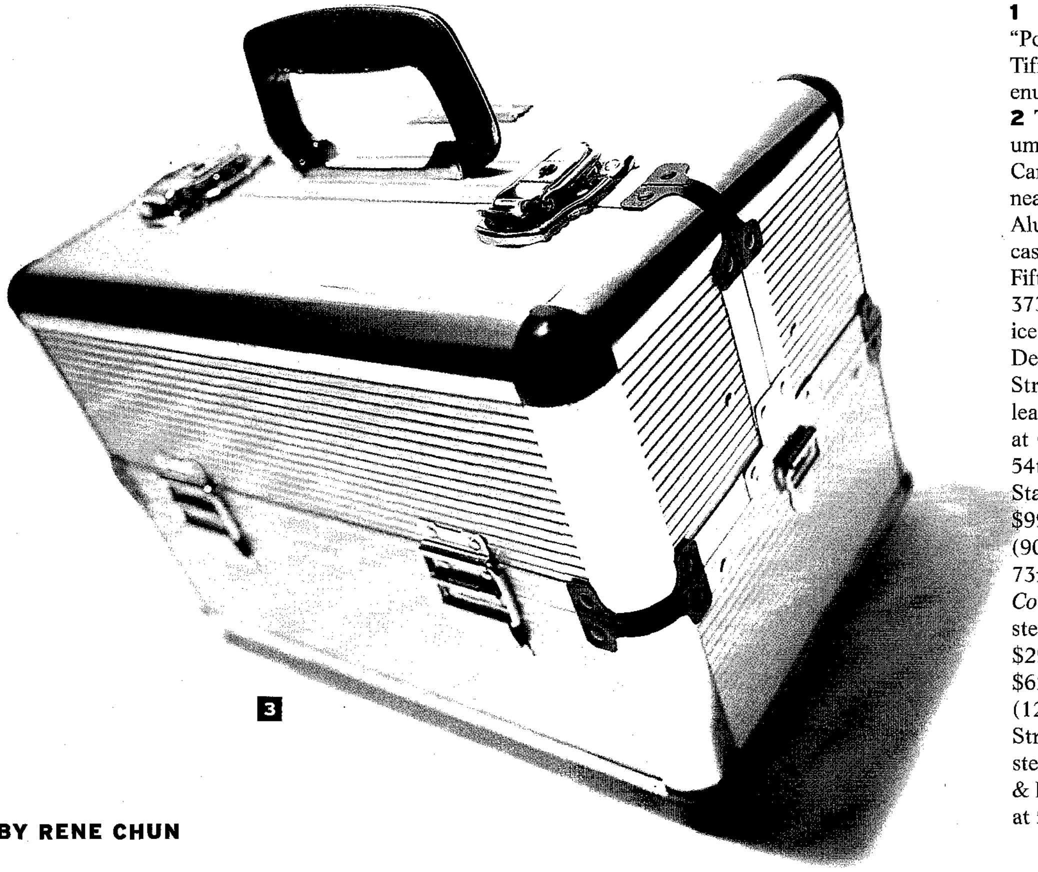
# THE **SHINING**

## FOR MACHINE-AGE-MINDED METALHEADS, A VERITABLE CATALOGUE OF ALL THAT GLITTERS



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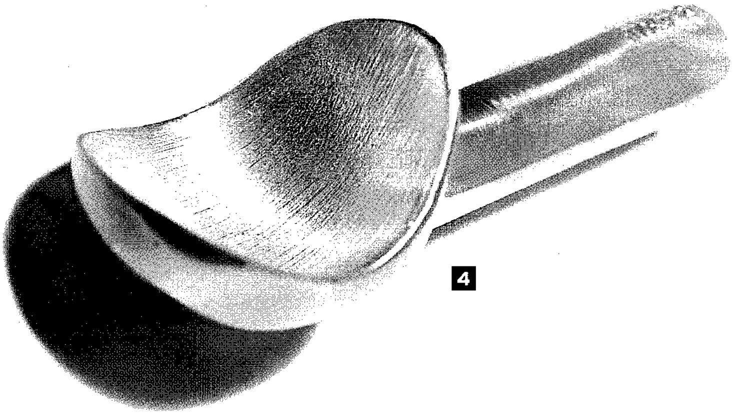
PHOTOGRAPHED BY MARK WEISS

**BY RENE CHUN**

**1** Sterling-silver Streamerica "Porthole" keychain, $160 at Tiffany & Co. (727 Fifth Avenue, at 57th Street; 755-8000). **2** Titanium Contax TVS titanium camera, $1,259 at Alkit Camera (866 Third Avenue, near 52nd Street; 832-2101). **3** Aluminum Make Up For Ever case, $280 at Henri Bendel (712 Fifth Avenue, near 56th Street; 373-6325). **4** Aluminum Zeroli ice-cream scoop, $16 at MOMA Design Store (44 West 53rd Street; 767-1050). **5** Patent-leather women's pumps, $325 at Gucci (685 Fifth Avenue, at 54th Street; 826-2600). **6** Stainless-steel Oster blender, $99.95 at The Sharper Image (900 Madison Avenue, near 73rd Street; 794-4974). **7** *Counterclockwise:* stainless-steel Nissan food jar *(on top)*, $29.99, and vacuum carafe, $62.99, at Gracious Home (1220 Third Avenue, at 71st Street; 517-6300); stainless-steel thermos, $24.95 at Crate & Barrel (650 Madison Avenue, at 59th Street; 308-0011).



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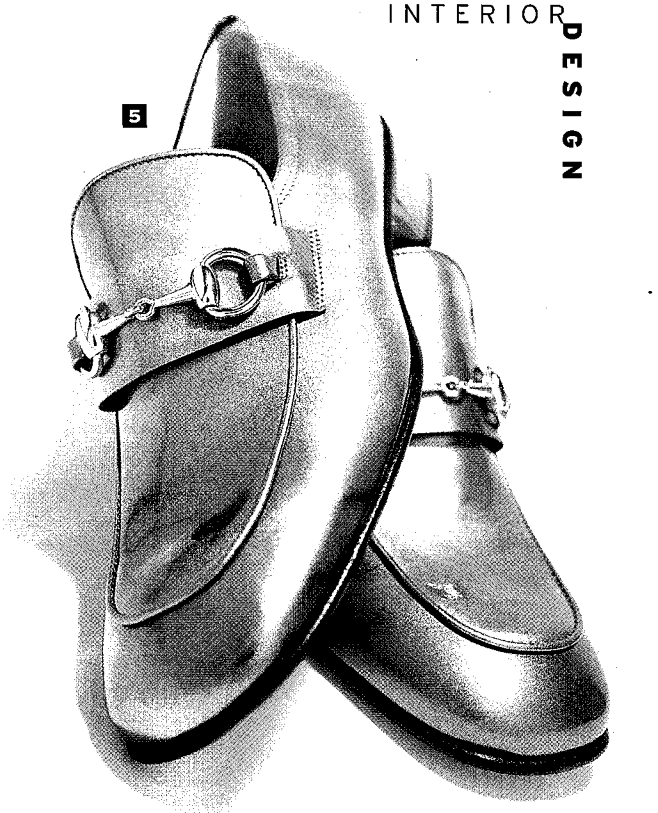

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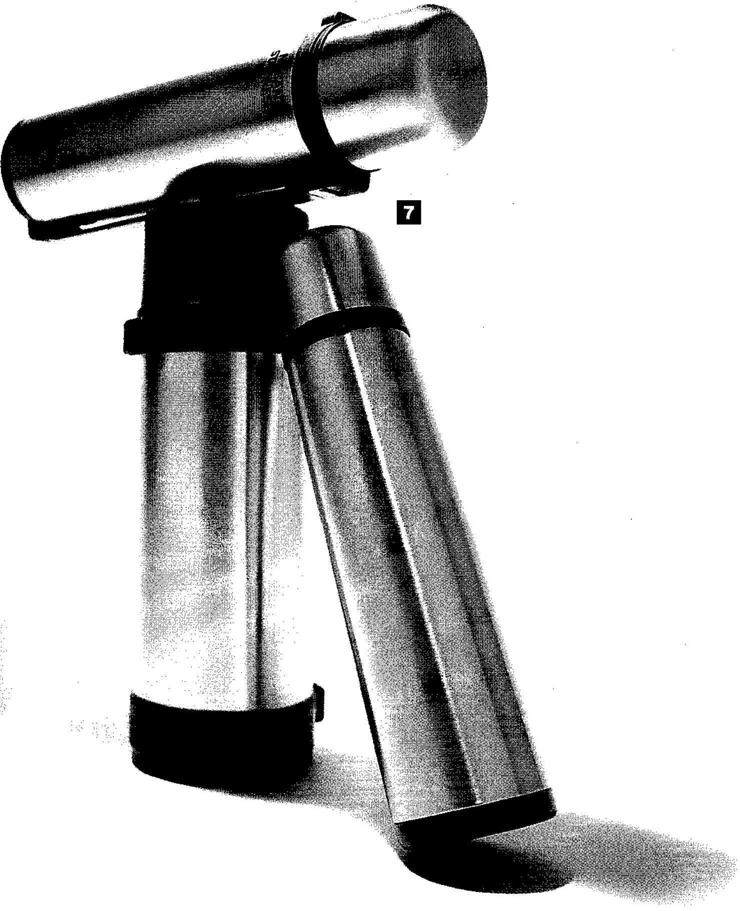

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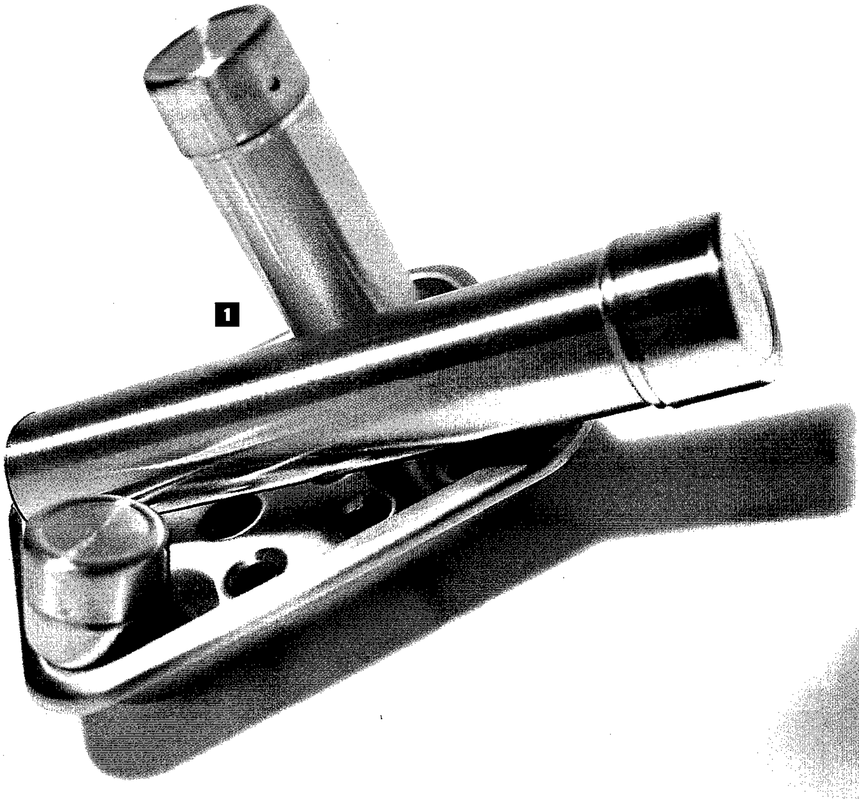
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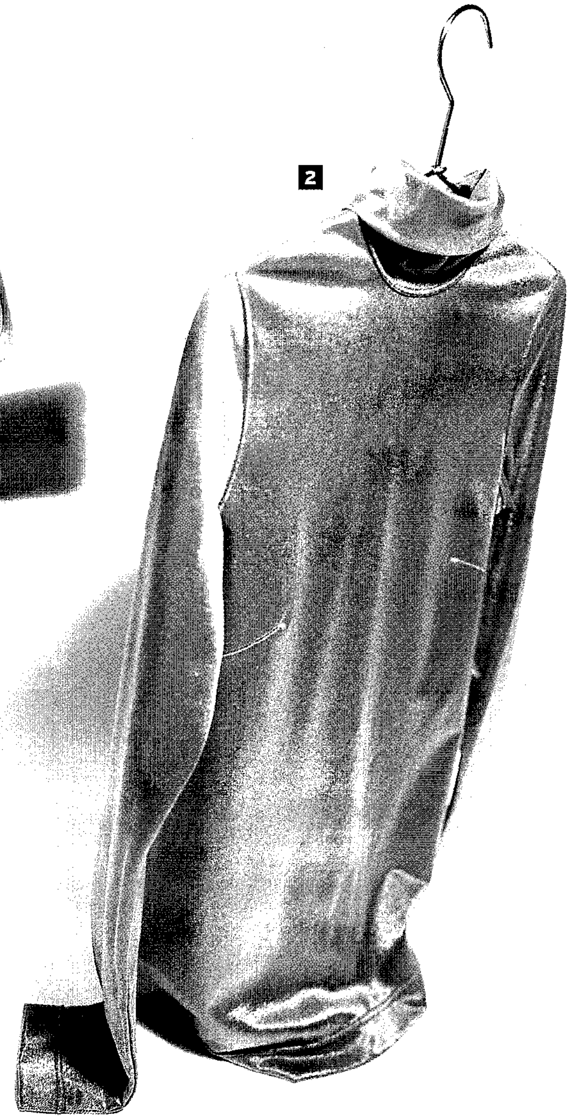
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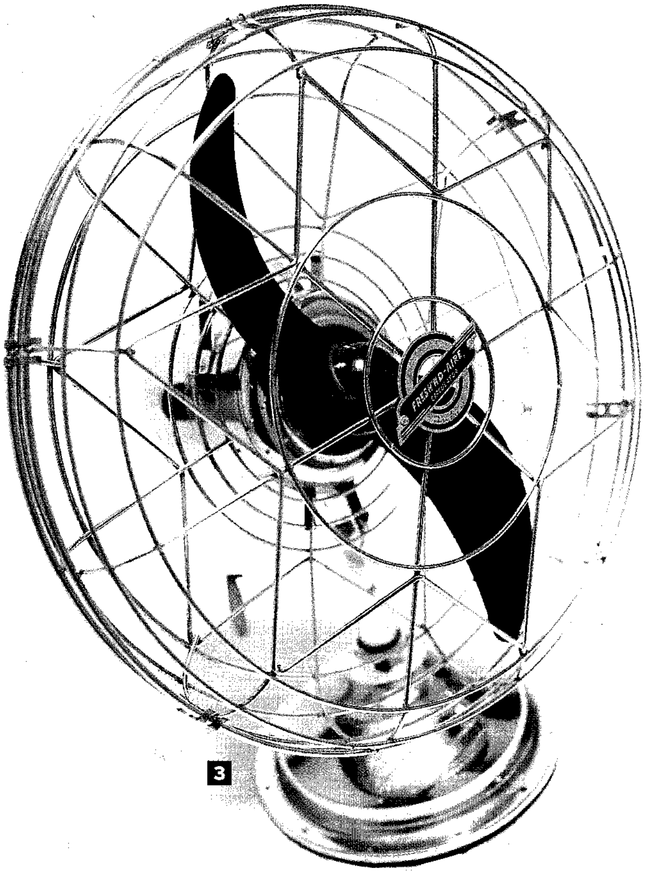
**A TRAVEL TOOTHBRUSH CASE** FROM THE GAP, A SHIMMERING MATSUDA SHIRT, **A CHROME-PLATED FRESH'ND-AIRE FAN.**



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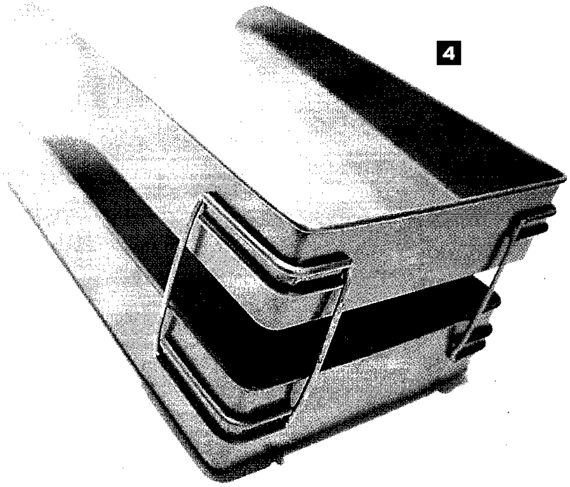
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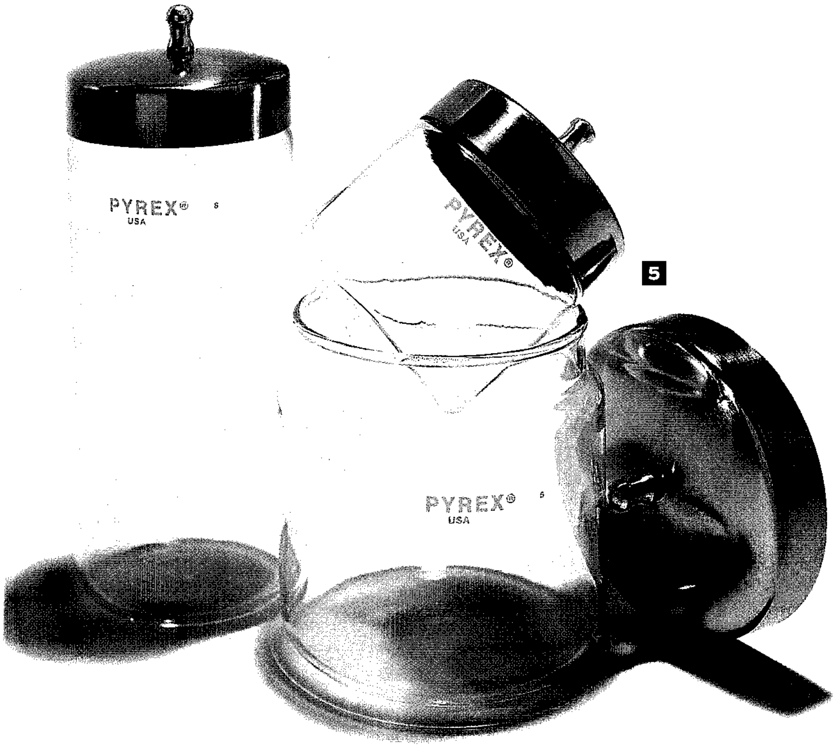

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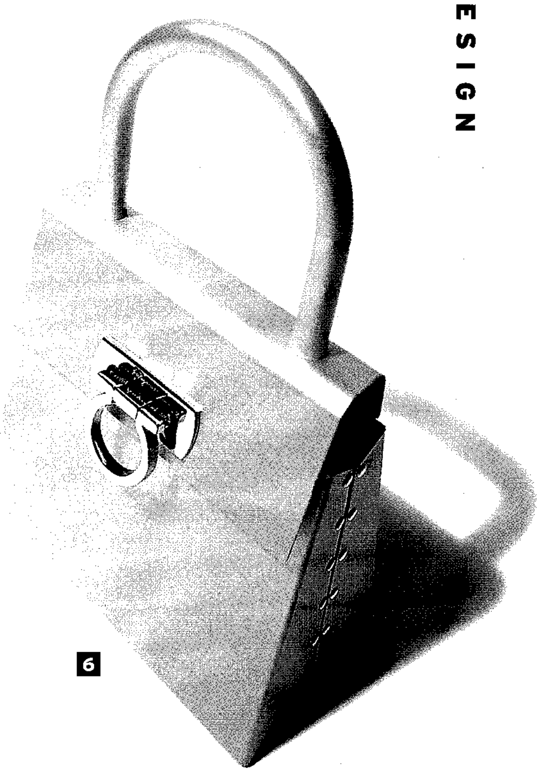

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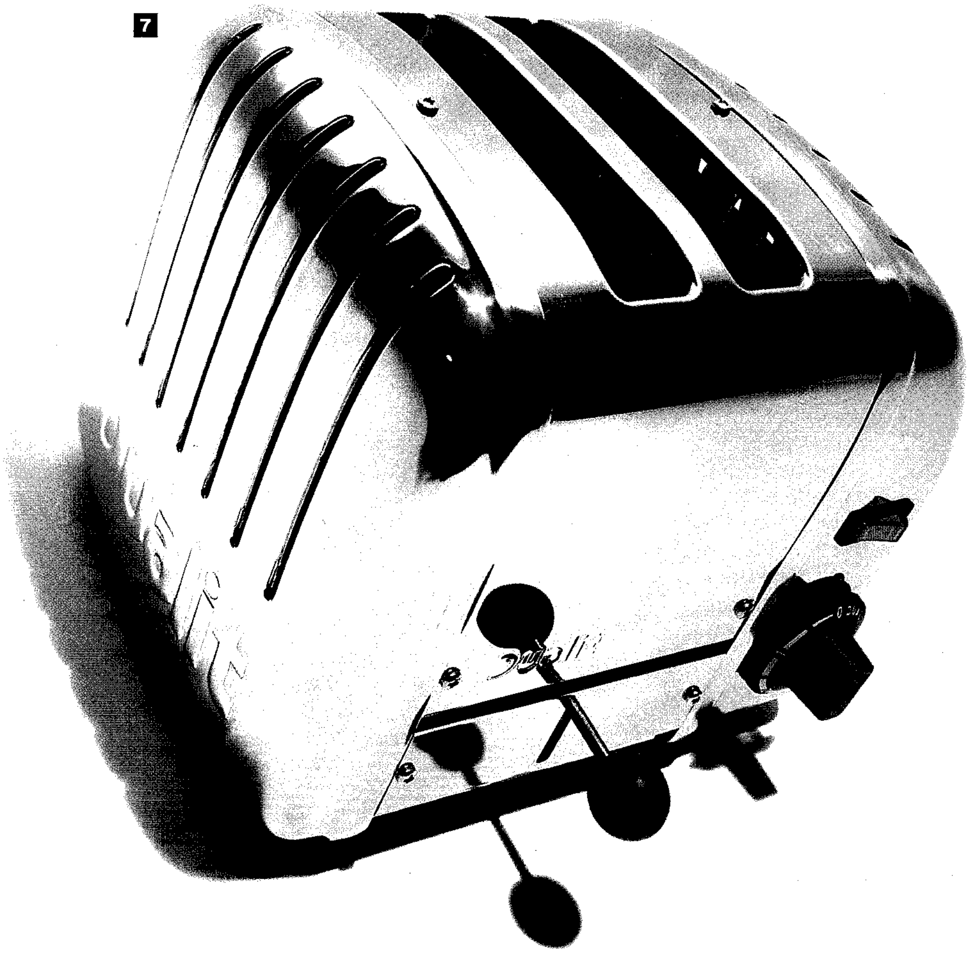

**1** Stainless-steel soap dish, $10, travel toothbrush case, $10, and pillbox, $5, at the Gap (select locations). **2** Cotton-and-polyester mock turtleneck, $260 at Matsuda (156 Fifth Avenue, near 20th Street; 645-5151). **3** Chrome-plated Fresh'nd-Aire fan, $450 at 280 Modern (280 Lafayette Street, near Houston Street; 941-5825). **4** Steel in-out box, $90 to order from Vintage Office (310-251-1441). **5** Glass dressing jars, $8 to $12 at Arista Surgical Supply (67 Lexington Avenue, at 25th Street; 679-3694). **6** Aluminum purse by Salvatore Ferragamo, $560 at Bloomingdale's. **7** Two-slot Dualit toaster, $249 at Williams-Sonoma (all locations).

INCONSPICUOUS CONSUMPTION PAUL LUKAS

# Mouth Maintenance

*Towels for your incisors, an anti-germ spritz for your toothbrush, and a squeegee for your tongue.*

REMEMBER BACK IN ELEMENTARY school when we were all taught that the human mouth is a hotbed of germs and bacteria? Most of us dutifully filed this knowledge away and adjusted our behavior accordingly: We got serious about brushing and flossing regularly, we always declined a bite of the scuzzy kid's sandwich even if it was our favorite, and we vowed never to kiss anyone as long as we lived (okay, so that last part got revised in junior high). In every class, though, there were a few kids who never fully recovered from the mental image of a few jillion microscopic pathogens running loose in their mouths, and it is for these oral-hygiene paranoiacs that a host of specialized products is now available.

For people who want to be able to freshen their mouths at a moment's notice, there's **ToothTowels** (sb products inc.), little towelettes that look like Handi Wipes, smell like a dentist's office, and taste like weak mouthwash. The directions are simple enough: "Rub your teeth vigorously with the cloth." But the real issue here is redundancy—if you can remember to bring some ToothTowels along in your purse or glove compartment or briefcase or backpack, couldn't you just as easily remember to bring along a toothbrush?

Then again, maybe toothbrushes aren't so great, either—after all, where do you think all those nasty mouth germs end up after you've brushed your teeth? Yep, right on your toothbrush, where they can reinfect you during a subsequent brushing or even jump over to the toothbrush sitting next to yours in the bathroom rack. If you've been losing sleep over this, just zap the little buggers with a spritz of **Toothbrush Spray II** (Levenson Brokerage), a vaguely medicinal-smelling mixture of deionized water, glycerin, and standardized extract of grapefruit that's sold almost exclusively in health-food stores. Snake-oil fans will find plenty to interest them in Toothbrush Spray II—the manufacturer, Levenson Brokerage, *implies* that the product is anti-bacterial but can't make any specific claims about this because of some pesky FDA regulations. Levenson also uses a post-office box for a mailing address and lists no phone or fax number on its stationery. The firm's promo lit, which appears to have been produced on a conventional typewriter, is riddled with grammatical errors, typos, amateurish writing, and slippery research citations. Draw your own conclusions.

**Apply to tongue, not windshield.**

Fortunately, even the most cynical among us should be won over by the **Sanitung Tongue Cleaner** (manufacturer unlisted), an extremely appealing product that sells for $2.99 at Bigelow Chemists in Greenwich Village. The decidedly low-tech Sanitung is a fantastic example of form following function—it's a 4½-inch-long plastic wand with a gently curved scraping surface at one end. To use it, just stick out your tongue, stick in the Sanitung, and scrape away those evil bacteria—it's sort of like shaving your tongue. The combination of weird tactile stimulation and utter absurdity is bound to leave you giggling, something the oral-hygiene world could definitely use a bit more of. Like so many other great inventions, the Sanitung is a product of dubious practical value (my dentist, in fact, pooh-poohed all three of these items), but it's a great conversation piece at parties. Just remember not to let anyone else use yours. *(sb products inc., 1872 South Tamiami Trail, Suite D, Venice, Florida 34293; Levenson Brokerage, Box 19606, Los Angeles, California 90019; Bigelow Chemists, 414 Sixth Avenue, New York, New York 10011.)* ■

**SEND PRODUCTS, gadgets, promotional literature, and suggestions to Paul Lukas, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999. E-mail address: krazykat@pipeline.com.**

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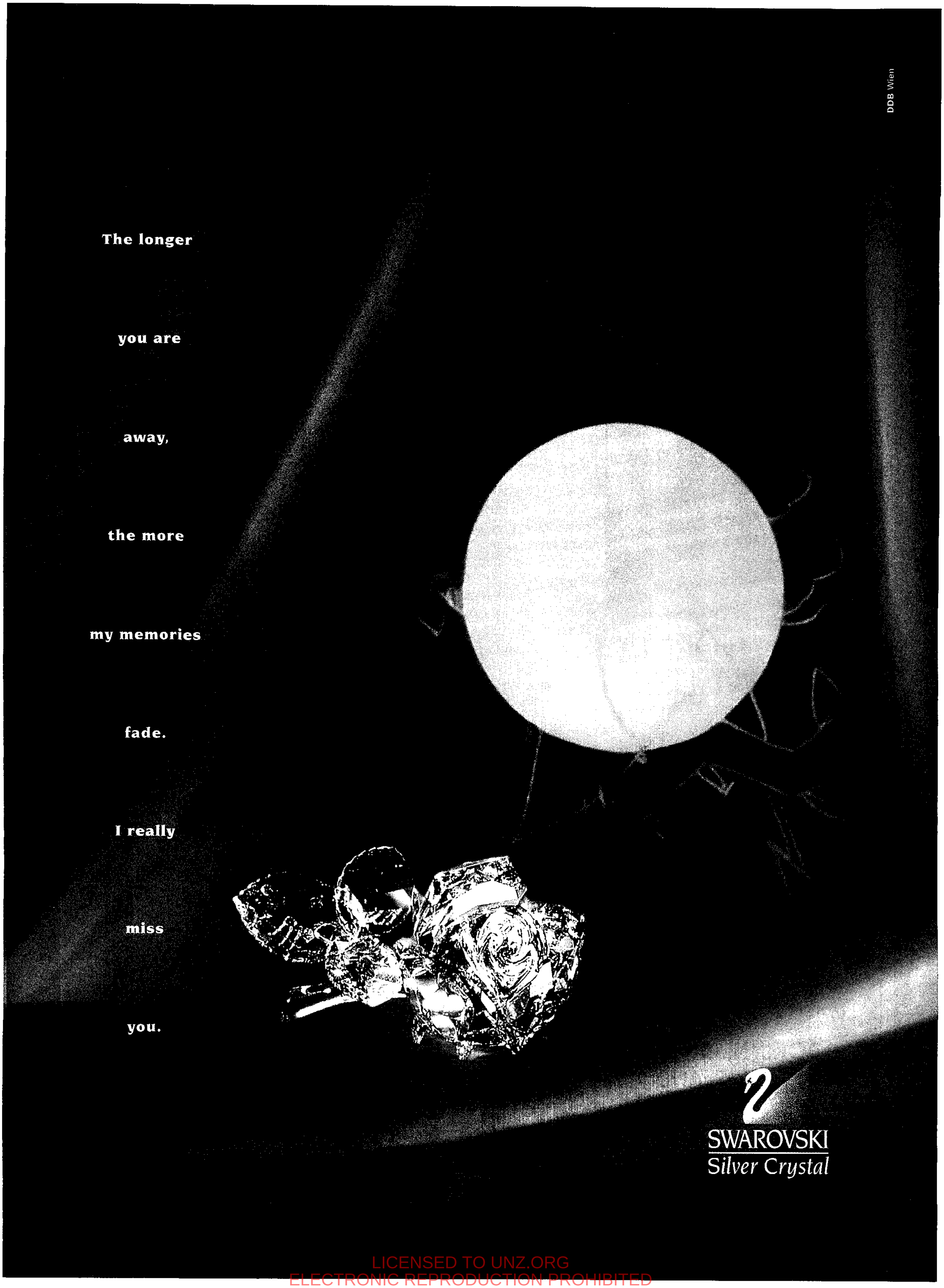
**For additional retailers, please call 1-800-426-3088**

Photograph by Steve Wisbauer.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SALES & BARGAINS DANY LEVY

# Skimpy Treats

*Less is less: Light eating at Pelago; light dressing from Cosabella; and light fixtures at to-the-trade prices.*

PRETTY LITTLE UNMENTIONABLES like the ones at right abound at Carnegie Hill's Roberta, where selected Cosabella lingerie is now on sale. For example, Margharita- and Talco-style thongs, were $18, now $14. Margharita nightie, was $62, now $46. *Roberta, 1252 Madison Avenue, at 90th Street (860-8366); all major credit cards and checks; Mon.–Sat. 10–6; through 10/19.*

## For Starters

IT HAS BECOME DINING PRAXIS AMONG THE nibbling elite to make a meal of two appetizers rather than be horribly indulgent and order an appetizer *and* an entrée. Just for them, Pelago—the midtown restaurant begot by chef Ian Russo, formerly at Bouley—offers a prix fixe of any two appetizers (except lobster) for $12. Blackened tuna, Mediterranean Cobb salad, crab-and-risotto cake, ribbons of grilled vegetables, and artichoke bisque are just a few of the first courses. Also $12 is the fully loaded dessert-tasting plate with date rice pudding, crème brûlée, white-chocolate-dipped strawberries, and biscotti. *Pelago, 157 East 55th Street (935-4321); all major credit cards; through 10/21.*

**Roberta's rules: Cosabella's stretchy undertrappings are sexy but surprisingly comfortable.**

## As Seen on TV

THINGS GET A LITTLE TERRITORIAL AT Props for Today's annual sale. Accordingly, it's common practice for shoppers to stake out desired *meubles* by sprawling themselves across the coveted piece of furniture. The 100,000-square-foot prop house has furnished the sets of TV shows such as *Law & Order* and *As the World Turns,* and movies like *Moonstruck, When Harry Met Sally . . . ,* and *Sabrina.* This weekend, one floor is open to the public. Find pieces of TV history like velvet chairs used by Susan Lucci on the set of *All My Children* for $199 each and a velvet sofa seen on *Saturday Night Live* (also on *As the World Turns*) for $199. *Props for Today, 330 West 34th Street, fifteenth floor (244-9600); all major credit cards; Sat. 10–5, Sun. 11–4, Mon. 10–5; 10/12–10/14.*

**DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.**

## On the Mark

*SOME* MAGAZINES WOULD LEAD YOU TO BElieve that marbleizing your fireplace and giving those kitchen cabinets that sunny yellow glaze is a do-it-yourself *weekend* project. We'll refer you to a professional. Colorist and decorative painter Abby Turner has painted everything from the *faux*-mahogany elevators and reception area at the Mark to duplexes on Park and Fifth Avenues. She does optical color tricks to enhance spaces and paints walls and floors; she also does antiquing and gilding of cabinetry and anything else you might want done up with paint. Normally, you'd have to go through an interior designer to meet with her (she

Photograph by Norman.

charges them $150 an hour, which they then mark up who-knows-how-much), but give her a ring directly and pay $100 per hour. Consulting fee included in project price. *Abby Turner (427-2881).*

## Panned

JUST CONSIDER BROADWAY PANHANDLER'S sale a little valentine to all you urban Jacques Pepins. The SoHo emporium known for its encyclopedic selection of discounted kitchenware has selected items now on sale. For example: All-Clad Master Chef 3.5-quart saucepan (with lid), suggested retail $104, was $82.95, now $64.95; Mauviel 16-inch nonstick roasting pan, suggested retail $140, was $119.95, now $96.95; Wüsthof 8-inch chef's knife, suggested retail $96, was $63.95, now $54.95. *Broadway Panhandler, 477 Broome Street, at Wooster Street (966-3434); all major credit cards and checks; Mon.–Fri. 10:30–7, Sat. 11–7, Sun. 11–6; through 10/31.*

## The First Wives Club

MANHATTAN-BRED PSYCHOTHERAPIST Ingrid Wright—a veteran of the divorce process herself—hosts a three-month group for women in the process of divorce geared to help untangle sticky issues like finding an attorney, winning custody, starting over, and losing friends. The group, normally $70 per session, is now $35 and is covered under most insurance plans. *For intake appointment, call Ingrid Wright, M.S.W., C.S.W, at 777-3152.*

## A Dry Idea

THERE'S A FEELING OF VICTORY IN PAYING only $2.25 to dry-clean a pair of pants. Get your dry cleaning done at wholesale prices just as hotels and thrift shops do when you take your dirties straight to this dry-cleaning factory owned by the same fellow as the non-discount Elegant Touch uptown. It does an excellent job (we checked), and prices run as follows: men's or women's suit, $4.50; men's business shirt on hanger, $1; sport jacket, $2.75. One stipulation: You have to pay in advance. *Elegant Touch Discount Dry Cleaning Factory, 427 East 13th Street (477-0800); cash only; Mon.–Fri. 7–5, Sat. 8–3.*

## See Ya Later, Alligator

BROKERS IN EPIDERMAL EXOTICA HELENE Midlarsky and Rhoda Baker defy migration patterns this week and fly north from Florida to New York, toting alligator, crocodile, ostrich, and lizard bags

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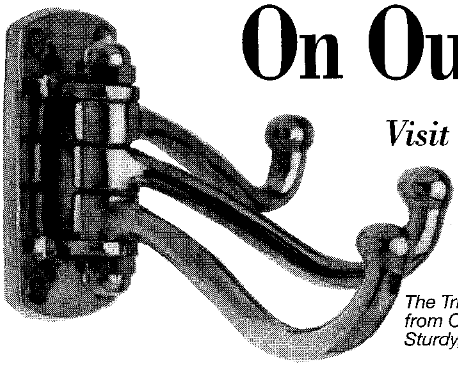

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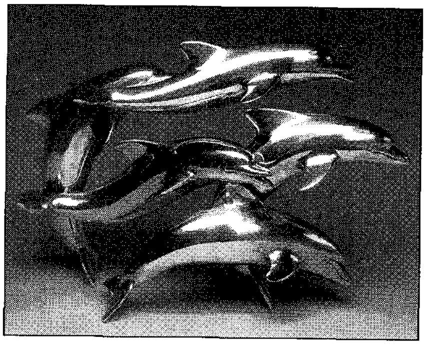

*Sterling silver dolphins by Camusso.*
*Clifford Baron, Gallery 18.*

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And Wednesday, Oct. 16th, 10 AM to 7 PM

Saturday, October 26th at 10 a.m.
FURNITURE & DECORATIVE ARTS
Preview: Friday, Oct. 25th, 9 AM to 7 PM

Saturday, November 9th at 10 a.m.
FURNITURE & DECORATIVE ARTS
Preview: Friday, Nov. 8th, 9 AM to 7 PM

Saturday, November 23rd at 10 a.m.
FURNITURE & DECORATIVE ARTS
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(and accessories). In a makeshift showroom at the Wales Hotel, you'll find bags, wallets, belts, and other accessories designed for both men and women—all at below wholesale and discount prices. For example, black alligator clutch, retail $4,000, here $2,500. Ostrich clutch, retail $1,100, here $400. Special orders taken. *Helene at the Wales Hotel, 1295 Madison Avenue, near 92nd Street, Room 715 (289-1634 before sale, 876-6000 during); cash or check; Wed. and Thurs. 10–5, or by appointment; 10/9–10/10.*

## Snow Big Deal

"THAT BARGAIN IS KILLER!" WAS THE ENthusiastic response we got from one avid skier when she heard about the preseason package at the Resort at Squaw Creek in California. From the first snow (usually around Thanksgiving) until December 18, a deluxe room for two, two adult lift tickets at Squaw Valley USA, use of the fitness center, and a ski locker is $218 per couple, per night, excluding weekends. *The Resort at Squaw Creek; call 800-327-3353.*

## Full of Beans

D'AMICO FOODS, THE BROOKLYN-BASED coffee roaster that's been around since 1948 (before Starbucks was even a twinkle in Seattle's eye), offers caffeine junkies samplers, by mail order or for pickup, to make stocking the freezer a bit less expensive. Plan 1, for example, has 3 pounds of the "4 Star Jubilee Blend," regularly $23.97, on sale for $19.99. Plan 2, for those trying to wean themselves from addiction, offers 3 pounds of decaffeinated coffees: Colombian Light, Hazelnut, and French, regularly $23.57, now $20. Plan 3 offers 3 pounds of flavored beans: Toasted Praline, Colombian Chocolate-Almond, and Vanilla-Almond, regularly $19.47, now $16.55. The list goes on: Call for a full price list. *D'Amico Foods, 309 Court Street, Brooklyn (718-875-5403); all major credit cards and checks; Mon.–Sat. 10–7; through 11/30.*

## This Jane Ain't Plain

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THEATER **JOHN SIMON**

# Capitol Gains

*'View of the Dome' is potent political drama—a cunning satire that spares nobody. In 'Full Gallop,' Mary Louise Wilson returns as the devastating Diana Vreeland.*

NO PREVIOUS WORK BY THERESA REBECK HAS prepared me for the agility, versatility, and sardonic wit of her latest, **View of the Dome,** where political insights vie with psychological incisiveness. The play moves from sophisticated social comedy, through spiffily mordant satire, to riotously absurdist farce—and then dizzyingly back and forth—with assured footwork. Only one Three Stooges–type of scene takes an atypical pratfall.

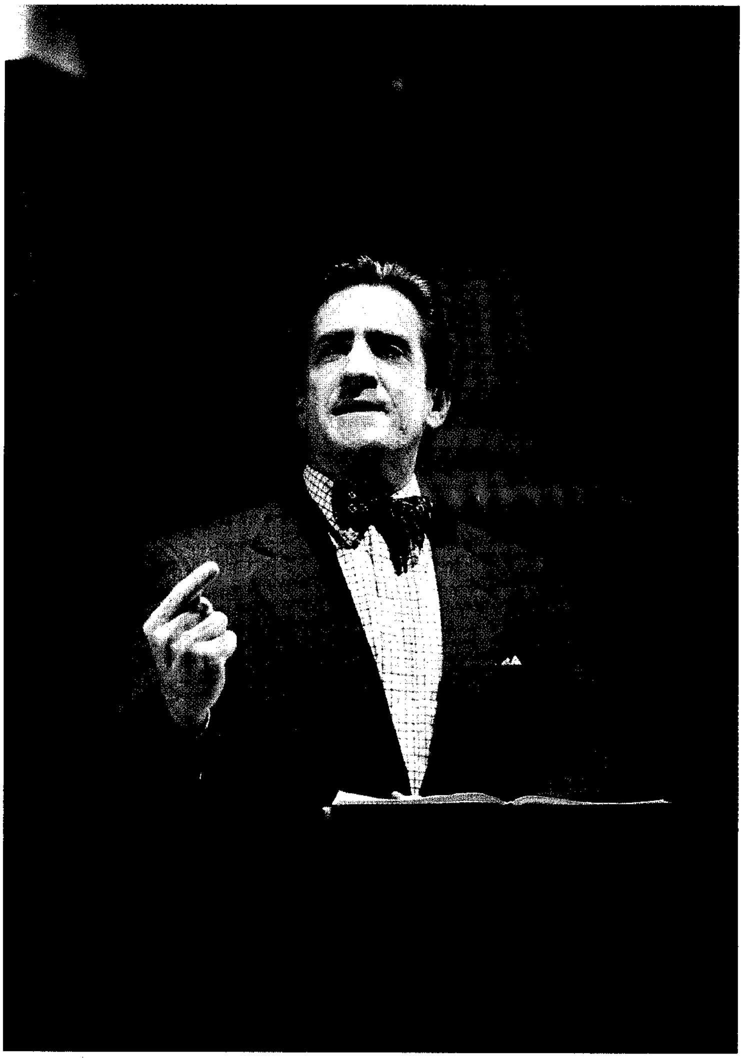
Emma, a young Washington lawyer, has backed Arthur Woolf, the Democratic candidate for high office, with idealistic faith, the loan of her bibulous boyfriend as campaign manager, and $5,000 of her hard-earned money. Arthur is the would-be protégé of the crypto-Clintonish Senator Geoffrey Maddox—a tall, dapper, smooth-talking womanizer—with whom, at play's start, he is to have dinner at a swanky Washington restaurant. Present are Tommy (Emma's boyfriend) and Annabeth Gilkey, a media consultant and political power broker, who decrees that Emma is not to sit with them but by herself at another table.

That table, granted, has a view of the Capitol dome but also a noisy and noisome proximity to the kitchen. Emma accepts her banishment with exemplary docility, but when, on top of that, Arthur provokes her, she allows her discontent to surface in front of the senator. This tiny contretemps sets bitterly funny consequences avalanching on her head, and on those of one or two others. Not since that proverbial horse and rider were lost for want of a nail did such a minuscule incident unseat so valiant an equestrienne, not to mention . . . well, let's not mention it.

A satire becomes fully efficacious when, double-edged, it cuts in more than one direction. It is not enough to pillory one individual, group, or party: The butt of the profoundest joke must be all humankind. Miss Rebeck's play—in which Emma is the only full-time role, while six other actors portray 23 parts among them—lacerates in all directions, for the most part without overstepping the bounds of suave irony. No one escapes, from the political movers and shakers (who shake more than they move) to peripheral grotesques like an elderly southern couple on an Alaskan cruise. For as the author knows, we are all in this mess together, "together" meaning that everyone pulls the same bone in his own, selfish direction. Emma, the authorial alter ego, is no more exempt than the rest, for all her high ideals. Perhaps even because of them.

Normally, 100 minutes is a long time without an intermission. Not so here, as laughter snowballs into hysteria, and good intentions lead straight to hell. As Emma staggers from lofty liberalism to becoming a tool of the fanatical far right, humor yields to horror while still keeping one foot firmly in comedy. A thinking person's play, *View of the Dome* can drop names like Kierkegaard and Heidegger to good effect, and allows a drunken Hollywood screenwriter to be simultaneously totally odious and disturbingly perceptive. "Ideas are like nothing—fucking Plato forgot to tell you that!" he bellows boozily. And: "If we could live without meaning, we could beat God at his fucking game."

The play deserves a snazzily polished production, which is what it gets in spades. Michael Mayer has directed with a cleverness that verges on the vertiginous, and Neil Patel has designed an airily hypermodern set with saucily tongue-in-cheek details. Michael Krass's costumes snigger visibly, and almost audibly; Frances Aronson's impish lighting adds a whole other dramatic dimension. And there is the ultimate thrill of watching



**King of the Hill: Jim Abele as a Clintonesque senator in *View of the Dome.***

Photograph by Joan Marcus.

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**Horse Sense: Mary Louise Wilson as Diana Vreeland in *Full Gallop.***

a relatively unknown cast ascend to stardom before our eyes.

Julia Gibson squeezes every tragicomic detail out of Emma's ambivalent—indeed multivalent—character: Her smitten silences are as eloquent as her indignant outcries. As the other 23, Jim Abele, Patrick Breen, Candy Buckley, Tom Riis Farrell, Dion Graham, and Richard Poe keep a host of assorted suckers and bloodsuckers in fiendish focus. In *View of the Dome*, something diabolically good is being perpetrated.

THEATER

WHEN, LAST SEASON, MANHATTAN THEATRE Club did not transfer **Full Gallop** from its limited engagement to an open-ended run, I thought they had taken leave of their senses. But here it finally is, as funny, charming, madcap, and irresistible as it was before, and as it would be on any number of visits. This is the monodrama—I mean monofarce—about Diana Vreeland, the fearsome fashion arbiter, who for decades wielded style-making power from behind her desks at first *Harper's Bazaar* and then *Vogue*. A whirlwind bearing aloft talented models, designers, and photographers, she was a scintillating wit and fabulous character in her own right and wrong.

The play by Mark Hampton and Mary Louise Wilson, who stars in it, takes place not long after Vreeland's summary dismissal from *Vogue*, in her spectacularly cluttered Park Avenue living-room. It covers the hours between her rejection of a job as a consultant to the Costume Institute offered her on the phone by the Met's curator Theodore Rousseau ("Why is everybody trying to put me in a museum?" she growls, and "I don't care if they've got the Shroud of Turin!") and her return call to Rousseau, in which she accepts with the proviso "You'll have to renovate the clothes: Nobody gives a damn about authentic if they're ugly." We are granted an hour and three quarters with a fabled *monstre sacré* in her demonic digs (splendidly designed by

Photograph by Carol Rosegg.

James Noone) as we listen to her recollect a chicly checkered past; pass canny judgment on people and fashions and life; conduct uproarious dialogues with her skeptical French secretary, Yvonne, over the intercom; and hobnob telephonically with the luminaries of international society.

As sublimely performed by Miss Wilson—whose makeup, utterance, and demeanor fit Vreeland to a T—this is the highest hilarity, the Everest of camp. The actress displays exquisite timing, teasing gestures, devastating inflections, and murderous facial play. Hear Miss Wilson say, “You can't destroy Europe; you can't even nick it,” or “We allowed a splash of bad taste—no taste is what I am against,” and you will feel transported into Thalia's lap. Nicholas Martin's pinpoint-accurate staging, discreetly omnipresent, supplies the final sheen. I don't know how much of this is actual Vreeland and how much authorial invention; if the latter, it is, in Anatole France's words, a story truer than the truth. I can promise you two laughs a minute, and broad smiles in between.

AS FAR AS THE MODERN STAGE IS CONcerned, Greek drama, save that of Euripides, is a thing of the past. Sophocles hangs in by *Oedipus Rex* and maybe *Antigone;* Aeschylus is doomed to the armchair, where those who know Greek may savor his august poetry. Sophocles' **Elektra,** as presented here by the National Theater of Greece, was, alas, no exception. It sat there, static and interminable, terminally dull.

What might have helped is an electrifying Electra—or, if you wish, Elektra; Lydia Koniordou, who starred and co-directed, was not merely uncharismatic but also uncommunicative. And that not because the performance was in modern Greek (which, by the way, is far less euphonious than ancient Greek) but because one did not for a moment believe that this well-fed-looking Elektra was in any real torment, or that her slain father meant more to her than an excuse for studied gestures and singsong rhetoric. The delivery belonged not in an amphitheater so much as in the agora.

It must be conceded that Miss Koniordou got scant support from her supporting cast. Miltos Dimoulis, the Orestes, suggested a second-rate rocker in the clutches of an overdose of downers, and the Clytemnestra (why with a *C* if *Elektra* with a *k*?) of Aspasia Papathanasiou was both dwarfish of stature and puny of diction. The music by Takis Farazis was suitably atmospheric, and since no one to my knowledge knows what to do with the chorus, Apostolia Papadamaki's choreography was no worse than anyone else's. Though the modest costumes by Dionysis

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Fotopoulos could pass muster, his set (a sandlot remote from the palace gates) could not cut the mustard.

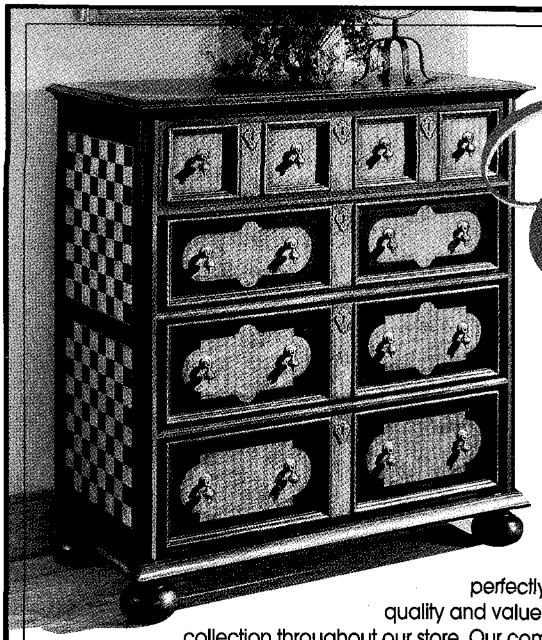
As for the English surtitles (far from super), they must have been devised as comic relief. A prosy translation was doled out in teensy dribbles that lingered on well beyond what was being said; the grammatical errors, misspellings, and bizarrely misplaced commas were epic in proportion. A largely ethnic audience, raucously cheering the old home team, contributed to the uncouthness of this *Elektra* that became morning, it seemed, before it was over.

**Edmond** IS ONE OF DAVID MAMET'S BEST plays. Short but not skimpy, it takes its titular hero in 75 minutes from a lily-white bourgeois existence to incarceration for murder, and sharing his cell with a dangerous black bully who, with casual brutality, forces the horrified Edmond to go down on him. But the result is not what you would expect.

The theme of a respectable citizen's descent into a megalopolitan vortex of criminals and derelicts, forlorn innocents and crafty whores, is not new. With greater or lesser variations—the protagonist is sometimes a woman—it has been with us since just a couple of years less than time immemorial. But Mamet managed, in this 1982 play, to put interesting spins on a semi-farcical coming apart at the seams. This he accomplished by making Edmond not just a naïf but also a tough guy, a manic fabulator, a rapt dreamer, and who knows what else. From the moment he decides to walk out on his seemingly decent wife, we can never be sure what to make of him, or where his peregrinations will take us.

Whatever we may think of the rest of the play, one scene is brilliant. Edmond seduces Glenna, a very willing young waitress who insists that she is an actress. After a pleasant session in bed, Edmond tries to persuade the girl to live her life for the sheer joy of living, on a wave of which he is currently surfing. Glenna goes along with all his fancies but refuses to bow to his demand that she face up to being no more than a waitress. Her infuriating stubbornness drives him to murder. Who among us hasn't suffered the slings and arrows of someone insisting on being some kind of an artist without an iota of talent? For such of us, the scene is supremely cathartic.

The director, Clark Gregg, gets good performances from all in this Atlantic Theater Company revival, especially Leslie Silva as a prostitute and Mary McCann as Glenna. In the lead, David Rasche, usually so glib, is genuinely in pain. Mamet has cunningly named his anti-hero Edmond Burke to recall that great conservatives can fall to the lowest depths. The irony is that they may enjoy it. ■



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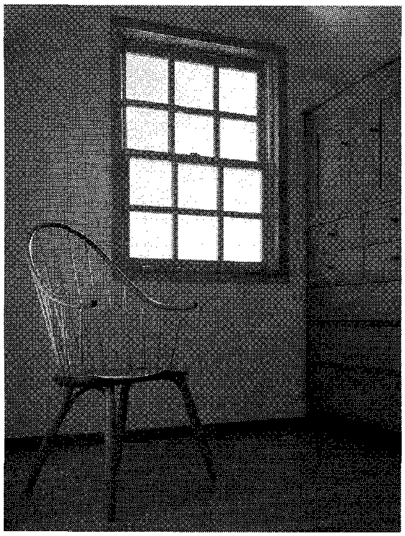

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ART **MARK STEVENS**

# In the Moment

*Philip-Lorca diCorcia's urban portraits combine street theater and shiny artifice; his discordant New York looks the way the city sounds.*

THE GREAT PHOTOGRAPHER HENRI CARTIER-Bresson—the subject of a new exhibition at the Equitable Gallery (see "Cue: Art," page 123)—spoke famously of capturing "the decisive moment." Cartier-Bresson's idea was actually less realistic than theatrical, despite his disdain for fancy-pants photography. It suggested that the art of photography was a matter of finding in life a revelatory image, a kind of smoking gun. Today, Cartier-Bresson's dramatic decisiveness looks increasingly classical, eternal in its import and crystalline in its intensity: He sees (and seizes) the timeless truth in a passing moment.

Our own period is nothing if not theatrical, yet has little faith in that form of decisiveness. In his show at the PaceWildensteinMacGill Gallery, the American photographer **Philip-Lorca diCorcia** is exhibiting a series of urban shots that capture—decisively, in their way—the edgy, twirling kaleidoscope of the contemporary city street. Time does not so much stand still as pause in DiCorcia's shots of New York, Los Angeles, Tokyo, and Naples. His pictures aroused in me the rare conviction that *this* is what it is like to walk in cities now; *this* is what life in the city today means and doesn't mean.

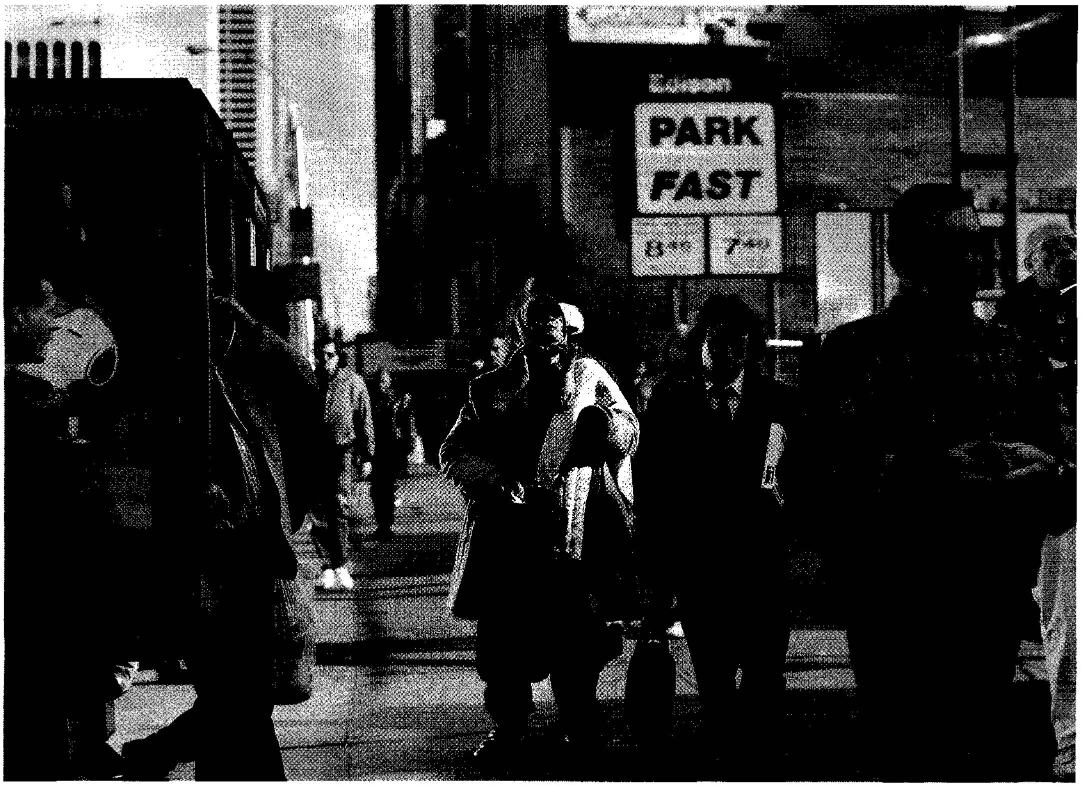
DiCorcia did not set up most of these streetscapes, yet they do not have a casual, snapshot quality. Many of his pedestrians assume wonderfully artless poses, as if surprised in a moment of unconscious street theater. His complex light owes something to both nature (the sun acts differently in different cities) and theater.

In one picture, the light rakes in from one side, radically highlighting a woman's cheek; in another, it drops through the slats of a construction site to slash down across a man's face. The tone of the images seems steeped in the artificial light and color of the contemporary city—that juiced-up shine that comes from advertising, neon, and fashion. Unlike many other photographers, however, DiCorcia does not seem owned by this shininess. He portrays it.

Most of these pictures depend upon a number of forceful, rhythmic verticals—lampposts, buildings, pedestrians. These punctuating verticals are strong but unpredictable, like the unevenly placed girders of a building under construction. They give to his urban spaces a kind of jumpy, chopped, discordant syncopation. (DiCorcia's city sometimes looks the way a city sounds.) With rare exceptions, each person seems to inhabit his or her own isolated capsule of space: The lonely crowd never becomes one.

In *New York. 1993,* a photograph taken near Times Square, DiCorcia frames several people in close proximity, each of whom appears intensely self-absorbed. In the center background, a blind beggar, his face illuminated, stares skyward. In the foreground, a man walks ahead with his fingers touching, as if he were leading a religious procession; he is followed by a man lost in monkish concentration. To the right there is a street preacher and to the left, a man on the phone. Part of the picture's wit is the beautifully broken rhyme established between the preacher's mike and the man's telephone receiver: Should the two wired men be talking?

*New York. 1993* has a strangely religious quality, but the photographer does not force this upon the viewer. In contrast to those photographers who like to



***New York. 1993,* Ektacolor print by Philip-Lorca diCorcia.**

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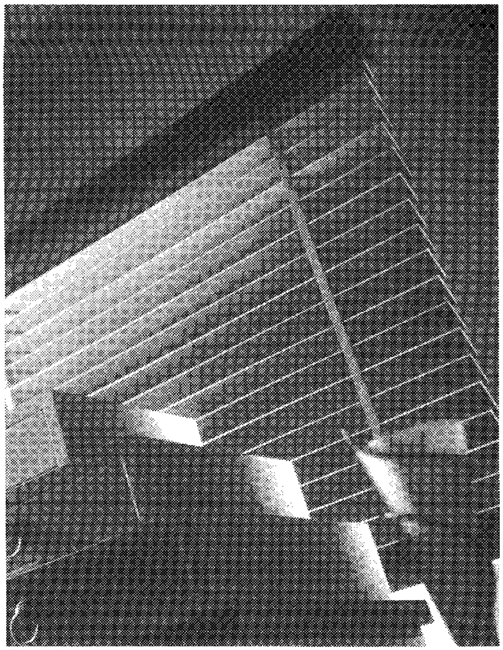

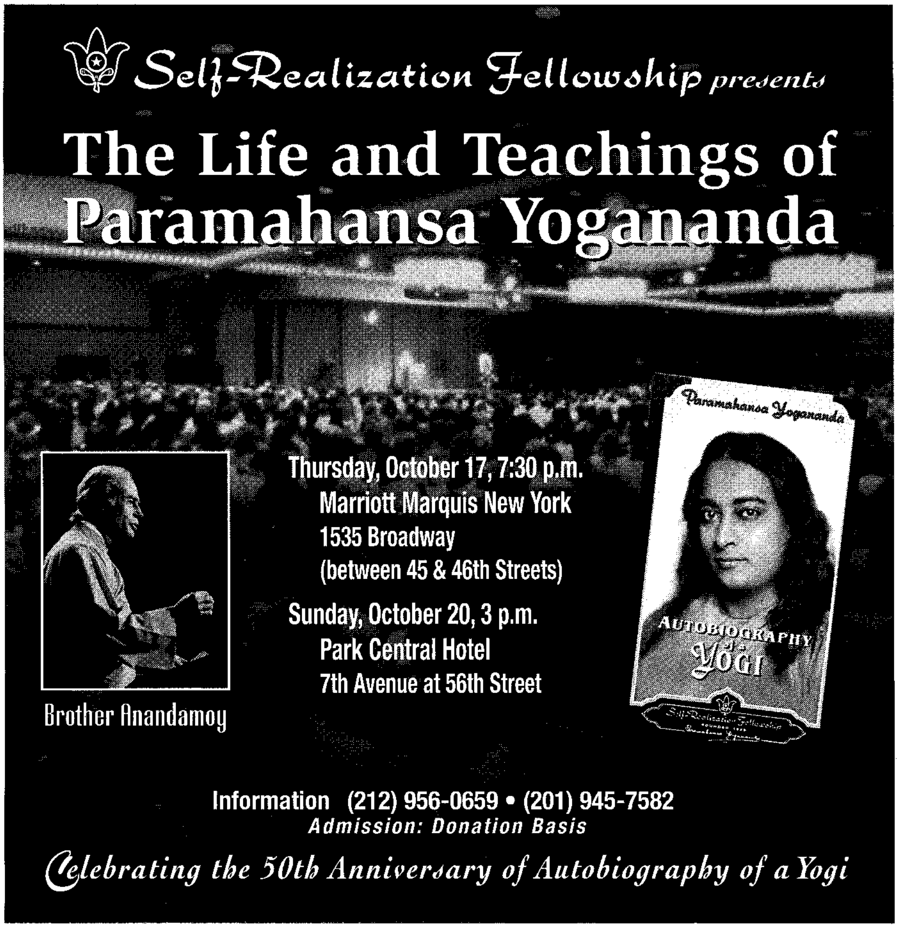

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shove the homeless and the battered into your face, DiCorcia knows that this is not the true way of the city, where people see out of the corner of the eye. This is an art of illuminating glimpses, an art that refuses too much clarity. The theater is half hidden, the psychic tension unresolved, the distances painfully intimate. Like Cartier-Bresson, DiCorcia dips into time for the miraculous moment. But he only borrows. His moments slip away as they are seen.

ART

**John Alexander's** EXHIBITION AT THE MARLBOROUGH Gallery marks a decisive turn in his art. Until recently, this gifted painter appeared divided between, on the one hand, a devotion to the high tradition of painting and, on the other, an edgy social satire touched with camp. Most of his work was keyed very high: He seemed to want to push painting over the top. His portrayals of bigwigs, sometimes in grotesque masks, were scabrous. His pictures of swamps—he grew up in the bayou country of southeast Texas—were spooky, phantasmagorical visions in which he employed a palette almost kitschy in its neon intensity.

In this show, however, Alexander has left social and political art behind and given himself entirely to landscape; and, by implication, he has turned his back on the various charms of postmodernism. There is now no cartoon buzz in his art, and while the color in his swamp paintings still has a singular pop, it appears reconciled to the image as a whole. He is no longer playing wittily with the past but taking the example of the old masters very seriously indeed. This is often the way that art deepens and matures: An artist lets go of what matters less to him.

In this exhibit, Alexander is showing mostly pictures of swamps and seascapes. (He now lives on eastern Long Island.) Alexander has a robust sensibility ill-suited to the careful, often timid approach of many traditional representational painters, and so, not surprisingly, Courbet is a particular inspiration. Like Courbet, he has a wonderful feeling for deep greens and sonorous color harmonies; he likes to build a heavy, beautiful surface with the palette knife. Many pictures have a melancholy, autumnal air, reminiscent of that overripe moment when summer tips into autumn.

The spaces in these paintings often thicken and grow close the way the air does before a storm. Anyone who enjoyed the late work of Winslow Homer at the Met recently will particularly want to study Alexander's seascapes. In these powerful and moody seas, the water and clouds press firmly upon the eye instead of offering the usual release into boundlessness. ▬

**CLASSICAL MUSIC** **PETER G. DAVIS**

# Well-Versed

*A few unlikely chamber-music composers and a talented vocal team open the Chamber Music Society's new season; not far away, Shostakovich fans have a marathon.*

PERHAPS BECAUSE OPERA USUALLY STEALS MOST of the attention when a new music season gets under way, this year the **Chamber Music Society of Lincoln Center** opted to join in rather than compete. For its opening-night gala, the society put such unlikely chamber-music composers as Puccini, Rossini, Ponchielli, and Richard Strauss on the program, invited a number of singers to appear, and dedicated the whole evening to its honored guest, Marilyn Horne. And why not? As the society's program annotator, David Wright, reminds us, opera was actually "invented" in Florence around 1580 by a group of chamber musicians who called themselves the Camerata, and the two forms have interacted in interesting ways ever since. Besides that, Horne, now winding down a colorful career during which she put her extraordinary voice to use singing everything from grand opera to pop, is practically a symbol of vocal crossover.

That said, the most delicious part of the evening came at the end: the Op. 52 *Liebeslieder Waltzer* by Brahms, a composer who never wrote an opera. He did write much gorgeous and supremely well-crafted vocal music, though, and these eighteen bantering love verses for vocal quartet and four-hand piano definitely qualify as chamber music of the most sophisticated kind. Not only should the four singers be sensitive to the expressive shape and linear direction of their own parts, but they also must listen to each other as intently as any player in a string quartet if the vocal blend is to work its magic. It all meshed happily on this occasion, a smoothly integrated team effort by Sylvia McNair, Victoria Livengood, Stanford Olsen, and Christopher Schaldenbrand, with Anne-Marie McDermott and David Golub dancing lightly over the keyboard.

The other pleasures of the evening were purely instrumental. Even for those who know Puccini's *Manon Lescaut* well, it is always salutary to hear his languidly erotic one-movement string quartet *Crisantemi* and recall how ingeniously the young composer later wove its themes through the opera's last act. By contrast, the cool, delicately chiseled string sextet that opens Strauss's last opera, *Capriccio,* has the shimmering beauty so characteristic of that composer's serene late style and reflects the urbane, intricately contrapuntal conversation piece that follows. And fans of that heated proto-verismo melodrama *La Gioconda* must find it hard to believe that Ponchielli could also have cooked up such a witty *jeu d'esprit* as his sly *Quartetto* for piano and winds. The performances could not have been more to the point in each case. This was a charming concert and an imaginative, festive gesture by the Chamber Music Society before it gets back to the serious business of Beethoven, Schubert, Schumann, et al.

**Big voices: Victoria Livengood and Erie Mills with the Chamber Music Society.**

THERE WAS NOTHING FRIVOLOUS ABOUT THE EVEN GRANDER festive gesture that launched the season at the Sylvia and Danny Kaye Playhouse: **Shostakovich: The Complete Chamber Music,** played over the course of six concerts, together with a two-day symposium led by various Shostakovich scholars and a former associate, the poet Yevgeny Yevtushenko. Not many composers of recent times can stand this sort of exposure, but here's one who can, and I regret that I could only squeeze in one event, a concert devoted to four of the fifteen string quartets.

As it turned out, quartets five through eight form a satisfying mini-cycle in themselves. They were written between 1952 and 1960, personal diaries in which Shostakovich recorded feelings of renewed optimism after Stalin's death, his grief at the death of his first wife, and, in No. 8, a tribute "To the Memory of the Victims of Fascism"—or so it reads at the head of the score. Now

Photographs by Patrice Casanova.

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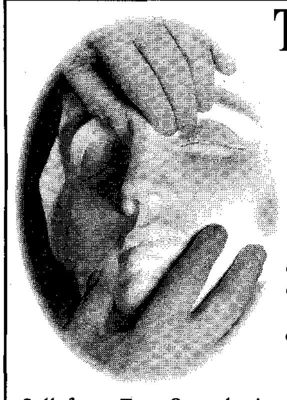

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it is believed that the official dedication was a ruse to disguise the music's autobiographical content, expressing the composer's continued disgust and rage at the Soviet cultural-political Establishment. Since quotations from earlier Shostakovich works turn up everywhere in Quartet No. 8, twisted together to create a harrowing self-portrait, that interpretation hardly seems farfetched. In any case, this music clutches the heart, it is the climactic midpoint in a string-quartet cycle that increasingly sounds like the twentieth-century complement to Beethoven's sixteen classic essays in the form. The Manhattan String Quartet understands precisely what must be done to communicate the composer's message. Propulsive energy, hair-trigger precision, balanced perspectives, keen sensitivity to shifting moods—chamber-music performance doesn't come much better than this.

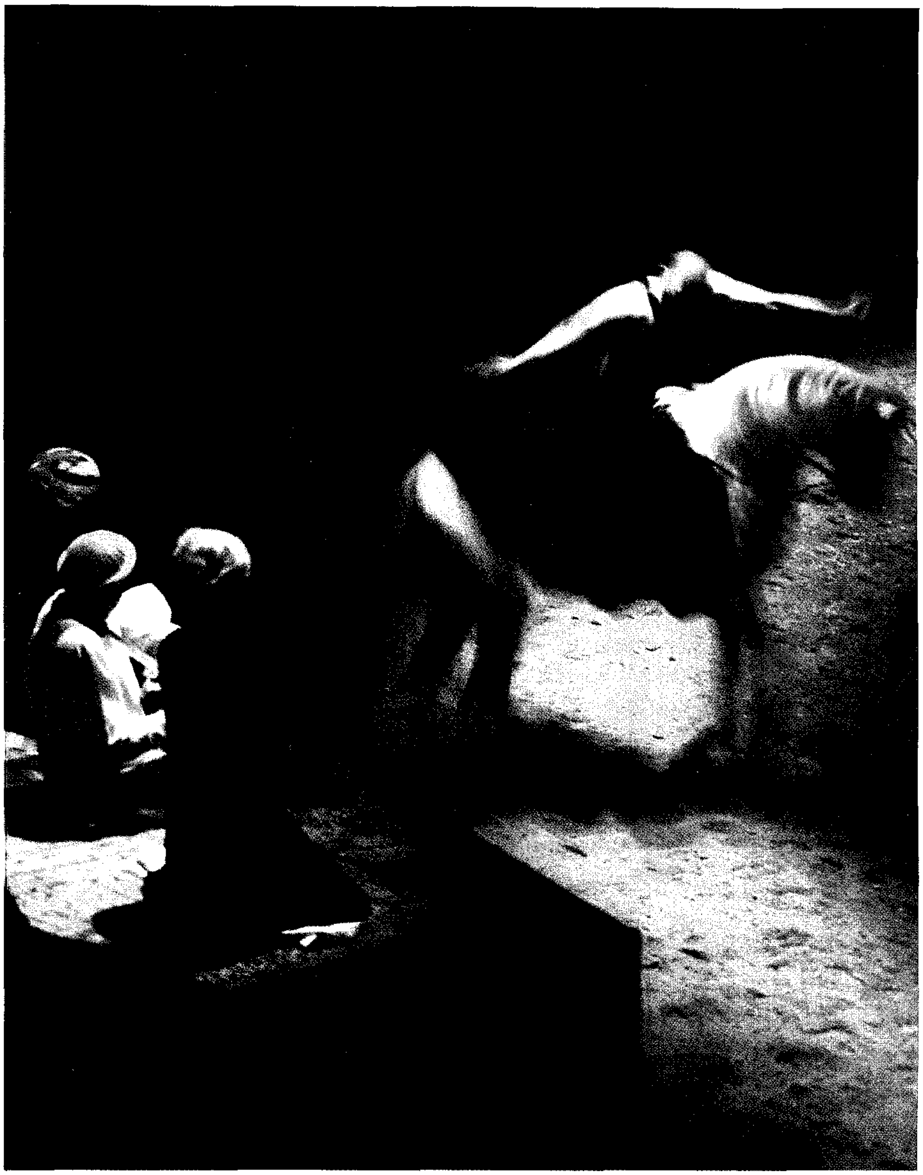
MEANWHILE, OVER AT THE 92ND STREET Y, **Chamber Music at the Y** begins a new season next Tuesday and Wednesday (October 15 and 16) as the Kalichstein-Laredo-Robinson Trio marks its twentieth year. Since most everyone is commemorating the hundredth anniversary of Brahms's death right now, it's no surprise that the group's plans include performances of the composer's three piano-violin-cello trios along with contrasting scores by his contemporary friends (Schumann and Dvořák) and at least one enemy (Tchaikovsky). That should add up to four enjoyable evenings, but a far more enterprising celebratory project by the Kalichstein-Laredo-Robinson Trio has just appeared on Arabesque Records: four startlingly dissimilar works that the group has commissioned from Ellen Taaffe Zwilich, Leon Kirchner, Arvo Pärt, and Stanley Silverman.

The intriguing music featured on this disc could stand as a *locus classicus* of how composition has fractured into a stylistic free-for-all as the century nears its end. If postmoderns find Zwilich's spiky but classically ordered neo-Bartókian statement too conservative, then Silverman's eclectic and exuberant mixture of urban dance rhythms, from the charleston to salsa, should be just the thing. Those who think Pärt's mystical recomposition of a slow movement from a Mozart piano sonata too simplistic and naïve will probably respond to Kirchner's complex but passionate commitment to neo-expressionist "feeling" and "Gestalt" as embodied in long, yearning lines drawn from a Schoenbergian past. I rather liked all four pieces—each one is nothing if not effective and well made. Obviously the trio feels the same way, judging from the enthusiastic way they dig into the notes in these alert and persuasive performances. ■

DANCE **TOBI TOBIAS**

# Hoofing It

*Dancing horses—and humans—electrify in Battery Park City; at the Joyce, little besides flash from the Rambert Dance Company.*



**Members of the mixed-species Zingaro troupe in *Chimère.***

THERE'S NO WAY THE BROOKLYN Academy of Music's Opera House stage could contain a pack of horses galloping full-throttle, so BAM's Next Wave series opened in a tented arena set up at Battery Park City. The gorgeous steeds—silver, jet, and honey blond, with manes and tails groomed to give the term *big hair* new substance—are equal partners with the dancers, acrobats, and musicians of **Zingaro,** an exotic equestrian theater troupe based in France and directed by a fellow with highfalutin visions who calls himself Bartabas and claims he can't remember his birth name.

For the company's current production, *Chimère* ("Wild Dream"), the theme—expressed largely through the music and costuming—is India. This prods the European or American mind to imagine foreign, sensuous beauty and mystical legend. The performance, essentially a chain of vignettes, is not theater or dance or even—despite the uncanny equine feats—circus but, rather, spectacle. Occasionally it's humorous; most often it aspires to the kind of poetry that's superficially evocative but essentially banal. Man becoming one with beast is the main motif here; a close second is the erotic fantasy of a nubile maiden conjuring up a dark horse and stern rider who will possess her. Silly, kinky, and/or pretentious though the concepts may be, they're elaborated so suavely and colorfully, they provide two hours of agreeable diversion.

The horses are the most genuine and touching element in the show, because of their astounding physical beauty and their mastery of intricate rhythmical patterns and gaits that go against their natural bent. The training they display so elegantly will offend many as unnatural and thus abusive to the animals. I can't join these objectors, since I'd have to condemn ballet, too, to say nothing of Balinese dance; both arts acquire their practitioners by "deforming" the bodies and natural instincts of children.

Almost as skillful as Zingaro's horses are the equestrian acrobats, the most daring, precise, and graceful I've seen in this line of work. The sweet-mannered, voluptuous women, torsos undulating, kneel and stand on the back of their cantering mounts, balancing with the easy aplomb of a ship buoyed by waves. The men, rangier in build and wilder in style, swing their bodies around their charging steeds as if the horses were steady planets and they moons gone berserk.

The performing space is circular, a double riding track ringing a large, shallow pool. When the setting is used for sheer physical effect, the result is thrilling—horse and rider, horse alone, human alone swerving from earth to water, briefly vaulting into the air. But when the emphasis is on the picturesque, as in the opening tableau, with its horse statuettes posed before floating votive lights, Zingaro appeals only to a sensibility that derives nourishment from kitsch.

THE **Rambert Dance Company,** RECENTLY AT THE JOYCE, IS A born-again group, led since 1994 by Christopher Bruce, who selected most of its sleek, able performers and who provides much of its choreography. It is also England's oldest professional dance troupe, founded 70 years ago by Marie Rambert, who developed the talents of ballet icons like Frederick Ashton and Antony Tudor. Established as a small classical ensemble, it switched to modern dance in the mid-sixties, pledging allegiance first to the Martha Graham aesthetic (visceral and dramatic), then shifting, to the dismay of the general audience, to

Photograph by Dan Rest/BAM.

an austere, cerebral mode inspired by Merce Cunningham. Bruce has brought the troupe back to the earthier modern vein, retaining the firm classical base.

The present company is technically supercompetent but lacks choreography requiring the dancers to project strong or subtle emotion. The result? A handsome surface that defies the viewer to probe beneath it for the complex substance that makes art moving and memorable. Bruce's *Rooster,* a mildly engaging parody of macho attitudes in rock and roll set to Rolling Stones hits, typifies this state of affairs. After a clever opening male solo based on exaggerated cock-of-the-walk gestures, the piece goes on and on, getting nowhere, saying nothing, just keeping things in motion and pitching glossy-magazine images at your already-surfeited eyes. Similarly, *Kol Simcha (Voice of Celebration),* by Didy Veldman, one of the dancers, is visually sophisticated but without any clear point. The characters, in clothes evoking the middle-European immigrants who once populated the Lower East Side, hang out, slugging cheap wine and exhibiting behavior typical of post-sixties Alphabet City. If there is a point to this picturesque time-warp affair, it escaped me.

Juxtaposed with such hollowness, Robert Cohan's *Stabat Mater* (to the Vivaldi score) looked like a near-masterpiece, though it's little more than commendable school-of-Graham. Created in 1975, it presents a Madonna figure supported by an eight-member female ensemble. As in Graham's searing *Primitive Mysteries,* this is a Mary who has just witnessed the Crucifixion, but while the Graham piece is adamantly stark in design and naked in both its tender and ferocious emotions, Cohan's version is elaborated, softened, romanticized. Never mind. Cohan's choreography offers inventive patterning and persuasive sentiment. Its vocabulary remains loyal to the Graham technique with its gut-sprung power and its trenchant architectural groupings. It also shares Graham's conviction that a dance must mean something, preferably something that relates to shared human experience. Perhaps the most deft and beautiful aspect of Cohan's piece is the way in which it implies that Mary's ordeal—her loss, her almost unimaginable grief—is both singular and universal, and that any comfort available to her must lie in the empathy of her soul sisters.

Given the contrast between this, if you will, old-fashioned dance and the newer commodities Rambert purveys, the company, like so many others on the contemporary scene, makes one wonder to what end the performers and their directors are cultivating physical proficiency and sights to placate the eye. Is that really all today's audience craves? ■

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Peter Gerety, left, and Jana Marie Hupp in *Public Morals.*

TELEVISION **JOHN LEONARD**

# Talk Dirty to Me

*'Public Morals,' Steven Bochco's newest cop show, is full of locker-room jokes—it could improve, but why put yourself through it?*

FROM THE BURBANK GRAPEVINE—OR GRIPE whine—one gathers that there's already been some scissor work on the premiere episode of the new Steven Bochco–Jay Tarses sitcom, **Public Morals** (Wednesdays; 9:30 to 10 P.M.; CBS). So you won't hear everything that I heard on my preview cassette. Likely to be missing, for example, is a reference to "the pussy posse." Since *Public Morals* is devoted to the risible activities of a big-city vice squad, and since Bochco hasn't been exactly shy about innuendo and scatology even in up-market dramas like *Hill Street Blues* and *NYPD Blue,* much less such trifles as *Hooperman* and *Doogie Howser, M.D.,* we will probably spend the whole season finding out what the boys in the locker-room jockstraps think they can get away with. The surprise of *Public Morals* is not so much the flatulence jokes and the homophobia as it is the artistic abdication of co–executive producer Jay Tarses, who managed to make *The Days and Nights of Molly Dodd* not only funny but maybe even profound, never devolving to junior high school or Fox television.

Julianne Christie and Jana Marie Hupp are the female vice cops required, frequently, to dress up as hookers. Peter Gerety, Donal Logue, Justin Louis, and Larry Romano are the garbage-mouth guys in the loony-bin squad room, with Joseph Latimore as the token (uptight) African-American. There is no reason not to think that this ensemble will get more comfortable in a month or so, after the performance anxiety of the pilot. But unless you miss *Barney Miller* and admire *Benny Hill* as much as Bochco does, neither is there any reason to stick around and find out. Besides golf jokes about lesbians and passionate disputation on whether the code word calling for a bust at the end of an undercover sting should be *penis* or *Mary Chapin Carpenter,* half the heehaw in the *Public Morals* pilot involves paraplegic sex. The other half is wisecracks about cross-dressing and transvestites.

This is so . . . retro. And not just seventies-retro, like Flip Wilson, but sixties- and fifties-retro, like Ed Sullivan and Milton Berle, both of whom also wore dresses to get a nervous laugh. It's almost as if Bochco and Tarses had never watched MTV; never contemplated Michael Jackson, David Bowie, or Madonna; never gone to *Paris Is Burning.*

In a review last year in *The Nation* of Marjorie Garber's *Vice Versa: Bisexuality and the Eroticism of Everyday Life,* critic Larissa MacFarquhar [a *New York* contributing editor] coined the term *pomosexuality* in order to characterize a sexual orientation that, like postmodernism itself, "resists a stable referentiality." Such a pomosexuality is what we get in **The RuPaul Show** (Saturdays, starting October 12; 11 to 11:30 P.M.; VH1). The platinum-blonde drag star in a miniskirt is no more qualified to host a talk show than I am, but we won't be tuning in for the next ten weeks for savvy interrogations. We'll be tuning in to hear what Cyndi Lauper, Isaac Mizrahi, MacKenzie Phillips, Eartha Kitt, John Waters, Dionne Warwick, and supermodel Iman

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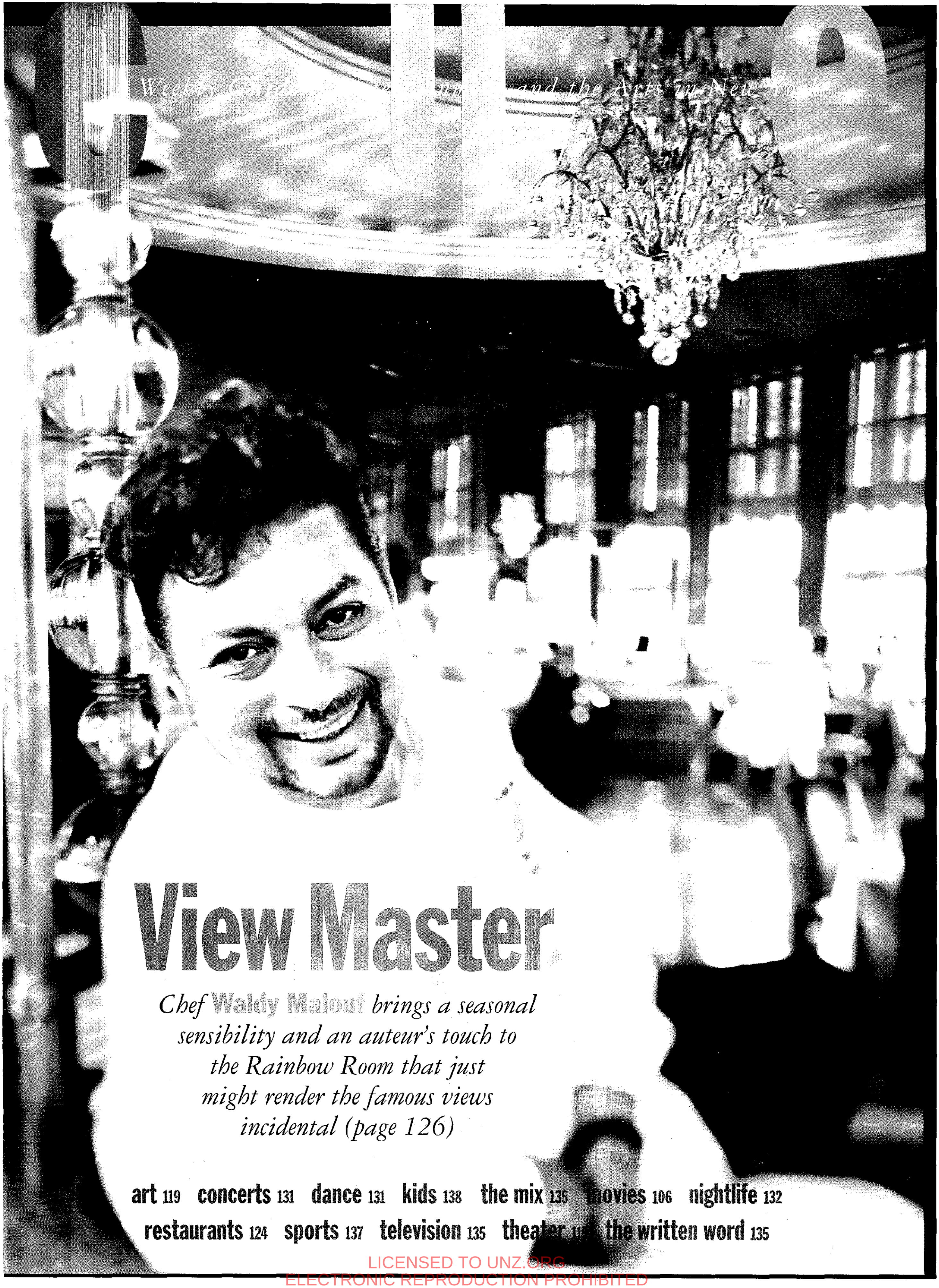
have to say when RuPaul asks them "What are your impressions of me?" Which is exactly what he/she asks, on the very first *RuPaul Show*, of Dennis Rodman. The Chicago Bull with the green hair and leather vest, the gaudy tattoos and the multiple piercings, is a lot less interesting to listen to than he is to look at. If he has an opinion of the "Queen of All Media," I must have missed it. But when RuPaul asks him, "Have you ever kissed a queen before? Would you kiss me?," Dennis the Menace remembers that he is after all a performance artist: "On the spot . . . Let's do it!" After which, RuPaul reviews him: "Oh, your lips are so big and juicy." It is a television moment up there with the *Challenger* explosion. And then, one on one, they shoot some hoops. And while they do, I am thinking about Barbra Streisand's *Yentl* and Robin Williams's *Mrs. Doubtfire;* about *Some Like It Hot, M. Butterfly,* and Joan of Arc in warrior drag; about cross-dressing in Shakespeare, lesbian vampires, and the "socially constructed" subjectivity of gender.

It didn't even occur to me till now that both RuPaul and Dennis Rodman are black men. For once, race was irrelevant. Where else would you get this stuff? Maybe in Bloomsbury, or Plato's republic.

Certainly not on *Public Morals,* which is why it's so retro. "What are your impressions of me?" Somewhere in the fifteen-volume Bollingen edition of Paul Valery's collected works in English, the French poet spoke of what he called "the delirious professions," by which he meant "all those trades whose main tool is one's opinion of one's self, and whose raw material is the opinion others have of you." Television may be the most delirious profession imaginable, a snowfall of pixels on the contested site where the opinion we have of ourselves seeks confirmation in the opinion others have of us. It is the medium of weak ego boundaries. In an episode of *The RuPaul Show* not scheduled for cable broadcast until November 2, Whoopi Goldberg won't be nearly as compelling as Rodman, because Goldberg behaves as though she isn't really interested in the opinion others have of her. She's angry instead at the real world we've made for our suffering children. She is not a pixel.

We wake up wondering whether Bryant Gumbel will feel better about himself today. We go to bed knowing that Dave Letterman doesn't. In between, when Steven Bochco isn't making transvestite jokes, they're interviewing a meat-thermometer salesman on the Foodie Network, just before a panel discussion to flack the Year of the Marshmallow. Pat Robertson, gay porn, home shopping, C-SPAN, and a Weather Channel! In this best of all possible television worlds, in this sea of supplications, everything is for sale, even gender. ■



Weekly Guide

and the Arts in New York

# View Master

*Chef* **Waldy Malouf** *brings a seasonal sensibility and an auteur's touch to the Rainbow Room that just might render the famous views incidental (page 126)*

**art** 119 **concerts** 131 **dance** 131 **kids** 138 **the mix** 135 **movies** 106 **nightlife** 132
**restaurants** 124 **sports** 137 **television** 135 **theater** 11 **the written word** 135

# movies

## The Sex Lives of Bugs...*Looking For Richard*

## New Films

**American Buffalo**—In this adaptation of David Mamet's play, Dustin Hoffman and Dennis Franz play two men battling over a buffalo-head nickel. Directed by Michael Corrente. (1 hr. 28 mins.; R) *Village East; Cinema I, II, Third Ave.*

★**Basquiat**—The painter Julian Schnabel wrote and directed the movie, and in his conception, Jean-Michel Basquiat (Jeffrey Wright) is an innocent, a sacrificial victim of the rabid art world. It's the old story: Too much too soon, and the kid couldn't handle it. Schnabel downplays Basquiat's hard-drug habit (we don't even realize he's on heroin until late in the movie), and doesn't really explain why Basquiat couldn't pull himself back from the edge. Probably, Schnabel doesn't know. This Basquiat is not responsible for anything, least of all himself, and art cannot save him. It's a grim myth, and not entirely believable, but Wright is very touching. (Denby; 8/19/96) (1 hr. 46 mins.; R) *Angelika Film Center; Regency.*

**Beautiful Thing**—Two teenage boys, both from troubled homes, fall in love. Adapted by Johnathan Harvey from his award-winning play. Directed by Hettie MacDonald. (90 mins.; R). *Area theaters.*

**Big Night**—Actors Campbell Scott and Stanley Tucci co-directed this modest drama about two Italian immigrants who open a restaurant on the Jersey shore. (1 hr. 48 mins.; R) *Angelika Film Center; 19th Street East; First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

**Bound**—A modern *noir* about two women (Jennifer Tilly and Gina Gershon) who attempt to rip off the mob. (1 hr. 49 mins.; R) *Village Theatre VII; Chelsea; First & 62nd St. Cinema; Orpheum; 84th Street Six.*

### Ground Rules:

**These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings Online see the last page of this section.**

**Calling the Ghosts**—An award-winning documentary about the sexual abuse and torture suffered by women in wartime, and the work of two Bosnian women to insure that rape is declared a war crime. Directed by Mandy Jacobson and Karmen Jelincic. (1 hr. ; NR) *Cinema Village 12th St.*

**Caught**—Maria Conchita Alonso and Edward James Olmos star as a married couple whose lives are disrupted by the arrival of a mysterious young transient (Arie Verveen). Directed by Robert M. Young. (1 hr. 49 mins.; R) *Angelika Film Center; Lincoln Square.*

### Retrospective
### Free Agents

**After feuding with Jack Warner over *Casablanca* in 1944, producer Hal Wallis split and hooked up with New York lawyer Joseph Hazen; together, they cultivated stars like Elvis and produced a remarkable 64 cinematic gems (like *Sorry, Wrong Number* with Barbara Stanwyck, above). AMMI pays tribute to the duo with "Hollywood Independents: Wallis-Hazen Productions," beginnning October 12. (See "Museums, Societies, Etc." for info.)**

Photograph by Photofest/AMMI.

**The Chamber**—Chris O'Donnell plays a naïve law associate who discovers that the Death Row inmate he is defending is his grandfather. With Gene Hackman and Faye Dunaway. Adapted from the novel by John Grisham. (2 hrs. ; R). *Area theaters.*

**Curdled**—William Baldwin and Angela Jones star in this black comedy about a young woman so obsessed with death that she revels in the emergence of a local serial killer. Directed by Reb Braddock. (1 hr. 34 mins.; R) *Embassy 2–4.*

**D3: The Mighty Ducks**—Emilio Estevez takes his third go-round as an innocuous yet somehow inspiring junior-league hockey coach. Directed by Rob Lieberman. (1 hr. 44 mins.; PG) *Village East; 23rd Street West Triplex; Guild 50th Street; Sutton; 86th Street East; Lincoln Square; Metro Cinema.*

★**Emma**—*Emma* is perhaps the most steely and demanding of Jane Austen's books—some of it is almost unnervingly cold—and for long periods, writer-director Douglas McGrath stays merrily on the surface. Gwyneth Paltrow is lovely, but she's not the most imposing Emma one could imagine. The rich and landed Emma Woodhouse is a kind of local queen with unlimited power—not a bad person, exactly, but a snob. Paltrow is at her best when she's flirting with Jeremy Northam as Mr. Knightley, her brother-in-law and the only human being from whom Emma will bear hearing the truth. McGrath uses an old trick from Hollywood romantic comedy: Paltrow and Northam, through the most trivial scenes, exchange little smiles of amusement; they have a private reality, far removed from the merely social world around them. Yet they live in that world, and the movie becomes very passionate when Emma violates one of its important social codes. This is one of the most celebrated scenes in English literature, and it could have gone wrong in many ways, but it doesn't. McGrath quietly builds a number of things that finally pay off. (Denby; 8/19/96) (2 hrs. ; PG) *86th Street East; Beekman; Lincoln Square.*

**Entertaining Angels**—Moira Kelly stars as Dorothy Day, the human-rights activist who opted to live in poverty on the Lower East Side. With Martin Sheen. Directed by Michael Rhodes. (1 hr. 50 mins.; PG-13) *Lincoln Square.*

**Extreme Measures**—Hugh Grant stars as a young doctor who suspects his mentor may be involved in some ethically troubling experimentation. With Gene Hackman. Directed by Michael Apted. (1 hr. 57 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Criterion Center; Gemini Twin; Orpheum; 84th Street Six; New Coliseum; Nova; Olympia Cinemas; Pavilion/Windsor.*

★**The First Wives Club**—Three wealthy Manhattan women of a certain age, abandoned by their husbands for younger women, join forces, plotting and scheming to trip up the men. Apart from their painful situation, the three ladies have little in common. Long ago, they were college buddies, but they haven't seen one another for years, and each has been hardened by ego and screw-you distaste for anyone who lives or thinks any differently. Goldie Hawn plays an aging movie

"CUE" COVER PHOTOGRAPH BY STEFFEN THALEMANN

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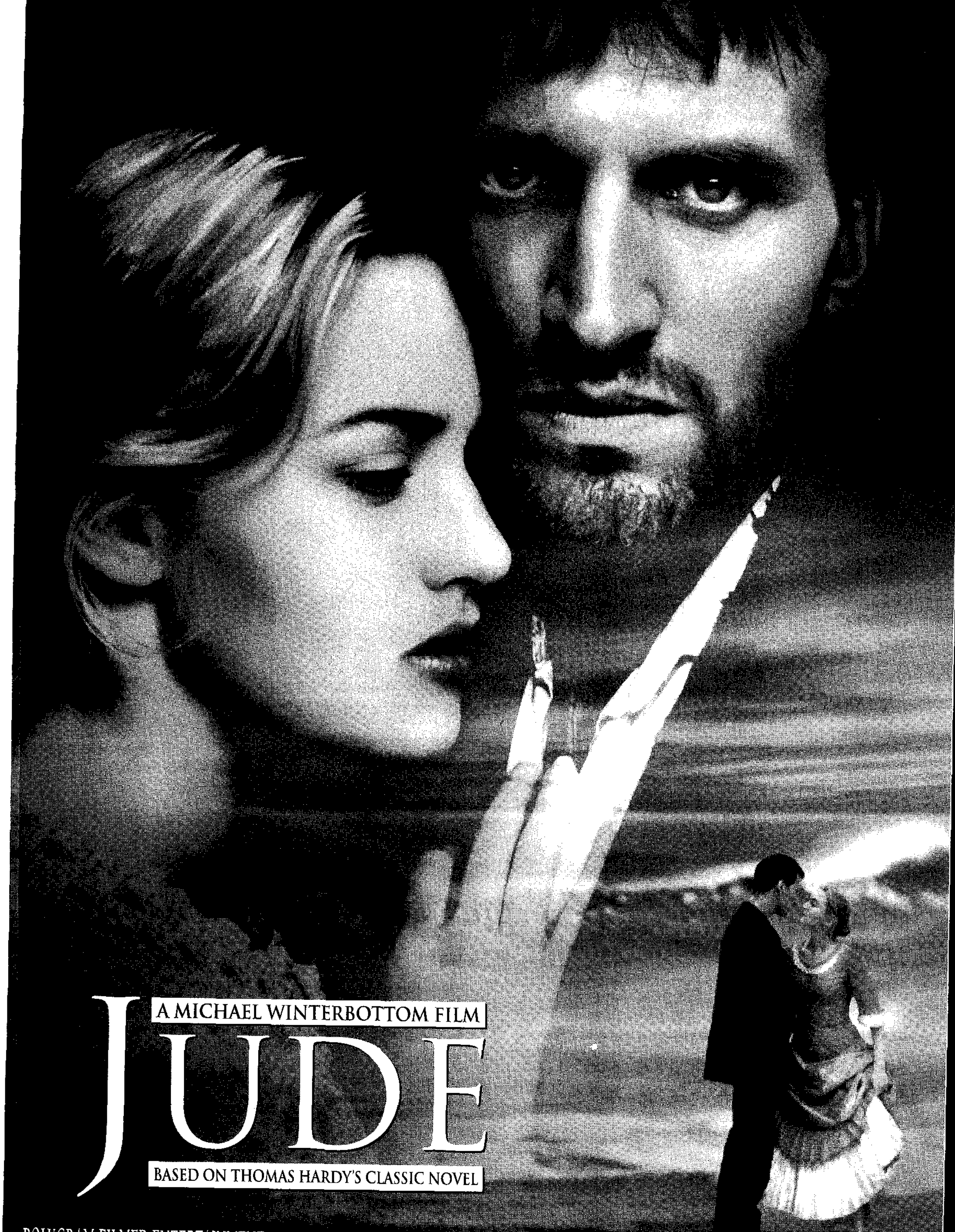

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# JUDE

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star obsessed with her figure and her Bardot-Jagger lips, a boozy Narcissa who can do little more than fake an interest in another human being. Bette Midler plays a brilliant Upper West Side frump—a tough, loving, wised-up woman who has helped her husband build his business and is now too bitter to gloss over painful truths. And Diane Keaton's goody-goody is another self-parodying job, a trampled-upon wife too frayed in her impulses to get through a single sentence without heading off in five directions. Director Hugh Wilson is a good ensemble man, bringing out the personality of each star as the three come roaring into a room like a many-headed monster. Each takes her turn at topping the others and then steps out of the way. This is not an original or deeply creative film; it's a formulaic commercial comedy. But it's also genuinely pleasing and at times breathtakingly funny. (Denby; 10/7/96) (1 hr. 40 mins.; PG) *Village Theatre VII; 34th Street Showplace; Chelsea; Orpheum; Tower East; Lincoln Square; Metro Cinema; New Coliseum; Pavilion/Windsor.*

**Flirt**—In Hal Hartley's latest, the same scenario repeats with ever-so-slight variations: Three couples, in three cities, grapple with commitment, unrequited longing for another, and a life-altering gunshot. Quirkily endearing. (1 hr. 25 mins.; NR) *Film Forum.*

★**Fly Away Home**—Anna Paquin, the little girl in *The Piano,* stars as a 13-year-old who loses her mother in New Zealand and returns to her father (Jeff Daniels), a feckless inventor, who lives in the Ontario countryside. The girl removes herself emotionally and becomes mother to a gaggle of newborn goslings after the birds' parents have been killed. She raises them and protects them against a too-dutiful forest ranger who wants to clip their wings. Daniels's inventor conceives a way of saving the geese: He will teach his little girl how to fly one of his contraptions, and together they will lead the geese from Canada down to their winter home in North Carolina. The birds follow Paquin and Daniels around the fields, running after them in the dusk, and the imagery grows lovingly eccentric—a bunch of silly-goose people playing in eternity. Director Carroll Ballard does terrific work with horses, wolves, and geese, but he doesn't have an easy way with the human race. His grown-ups tend to be solipsists and fantasists. Daniels, for instance, is such a goosy actor that the girl seems a stronger character than the father. She doesn't become a daughter; she becomes something else—a celebrity, perhaps, which is an inhuman thing for a grieving 13-year-old to be. As long as the movie stays aloft, however, it really soars, one magnificent aerial scene following another. (Denby; 9/23/96) (1 hr. 50 mins.; PG) *23rd Street West Triplex; Gemini Twin; Lincoln Square.*

★**Giant**—The re-release of George Stevens's epic drama, based on the Edna Ferber novel. Starring James Dean, Elizabeth Taylor, and Rock Hudson. (3 hrs. 21 mins.; G) *Lincoln Square.*

**The Ghost and the Darkness**—Michael Douglas and Val Kilmer star in the true story of two hunters out to kill a couple of lions and restore British plans for a railway through East Africa. Directed by Stephen Hopkins. (1 hr. 45 mins.; R). *Area theaters.*

**The Glimmer Man**—Bloated action star Steven Seagal plays a former government operative and Buddhist who must team with a wisecracking New York detective (Keenan Ivory Wayans) to solve a string of murders. (Seagal also wrote and performed several songs on the soundtrack.) Directed by John Gray. (1 hr. 31 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Criterion Center; Gemini Twin; Orpheum; 84th Street Six; New Coliseum; Nova; Plaza.*

**Girls Town**—With a documentary style somewhat akin to last summer's *Kids,* director Jim McKay chronicles the day-to-day trials of three lower-class high-school seniors on the fringes of mainstream society. At times affecting, though it lacks a real final, emotional punch. Starring Lili Taylor. (1 hr. 30 mins.; R) *Screening Room; Plaza Twin.*

**Grace of My Heart**—In this musical drama inspired by the Brill Building scene of the sixties, Illeana Douglas plays a Carole King-ish singer-songwriter involved in an ill-fated marriage to a Brian Wilson type (played by Matt Dillon, no less). Directed by Alison Anders. (2 hrs. 35 mins.; R) *Quad Cinema; 23rd Street West Triplex; New York Twin.*

**The Grass Harp**—An 11-year-old boy (Edward Furlong) goes to live with his eccentric aunts after his mother dies. Based on the Truman Capote novella. With Sissy Spacek, Piper Laurie, and Nell Carter. Directed by Charles Matthau. (1 hr. 47 mins.; PG). *Area theaters.*

**Hustler White**—Bruce La Bruce co-wrote, co-directed, and stars in this story of a foreign journalist who becomes obsessed with a street hustler (Tony Ward). (1 hr. 22 mins.; NR) *Quad Cinema.*

**Independence Day**— A gigantic spaceship hovers over the Empire State Building, opens its lower doors, emits powerful rays, and—pow!—the Empire State Building explodes into flames. Epics of destruction follow, with flames rolling down streets like water rushing through a tunnel. Will the world be saved? It all depends on a few oddballs—a wimpish young president with a hidden streak of stubbornness (Bill Pullman), a swaggering black marine pilot (Will Smith), a failed Jewish techno-genius (Jeff Goldblum), and a redneck boozer (Randy Quaid) who may have been kidnapped and "abused" by aliens on a recent visit. "If you feel impelled to leave the cities," the president says, "please do so in an orderly fashion"—a line that, in context, is hilarious. Mostly, the effects are cheesy. Aside from one small moment of mystery and terror, director Roland Emmerich and co-writer Dean Devlin (whose last hit, *Stargate,* was cheesy on a smaller scale) seem eager to make everything as banal and movieish as possible, until the audience is left thinking, *If only the aliens would come!* (Denby; 7/8/96) (2 hrs. 24 mins.; PG-13) *National Twin; First & 62nd St. Cinema.*

**Infinity**—The true story of Richard Feynman, the Nobel Prize-winning physicist who worked on the Manhattan project while caring for his terminally ill wife. Starring Matthew Broderick and Patricia Arquette. Directed by Broderick. (1 hr. 59 mins.; PG) *Art Greenwich Twin; New York Twin; Lincoln Square.*

**L5: First City in Space**—A 3-D Imax movie that depicts, via NASA footage and computer-generated imagery, what a future space station might look like. (35 mins.; NR) *Lincoln Square.*

**Last Man Standing**—A remake of Kurosawa's classic *Yojimbo,* with Bruce Willis as a gun-for-hire during Prohibition. Written and directed by Walter Hill. (1 hr. 41 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Criterion Center; Crown Gotham; Orpheum; 84th Street Six; New Coliseum; Nova; Plaza.*

**The Leopard Son**—Naturalist Hugo van Lawick directed this coming-of-age documentary about a Tanzanian leopard cub. (1 hr. 24 mins.; G) *Village East; 62nd and Broadway.*

**The Line King**—A documentary about 93-year-old illustrator Al Hirschfeld. Directed by Susan W. Dryfoos. (1 hr. 23 mins.; NR) *Cinema I, II, Third Ave.*

★**Lone Star**—John Sayles's latest begins with a skeleton discovered among the Texas cactus and a reluctant sheriff (Chris Cooper) trying to figure out whether his dead father, a hero, was also a murderer. What starts as a criminal investigation turns into a mini-epic. Two generations of white, black, and Mexican characters become mixed up in one another's lives, and while Sayles's ambition and ingenuity is surely admirable, one can't help but wonder how many packs of three-by-five cards he used to keep track of the plot lines. Yet *Lone Star* is haunted by a sense of America as a peculiar destiny—uprootedness as a common fate. The movie never talks down to us, and we repay its trust by staying absorbed in it. (Denby; 7/22/96) (2 hrs. 18 mins.; R) *Angelika Film Center; Cinema 3; Sutton; Lincoln Plaza Cinemas.*

**The Long Kiss Goodnight**—Geena Davis plays an amnesiac housewife on the run from the govern-

## Data White Lies

Kilmer, right, and guide John Kani, left.

**In *The Ghost and the Darkness* (opening October 11), Michael Douglas and Val Kilmer play nineteenth-century hunters sent from Britain to Africa to slay a pair of ravenous, man-eating lions, thus ensuring that the British Empire will complete construction on a massive railway and, in the words of one tyrannical white colonialist, "save Africa from the Africans." Though one could argue that the film (which is based on a true story) is set in a very specific place and time, and is ostensibly about the unbridled thrill of man vanquishing beast, there is, needless to say, a disturbing subtext (in the title, even!) hardly foreign to contemporary films.**

| HOLLYWOOD | AFRICA |
|---|---|
| **ACE VENTURA: WHEN NATURE CALLS (1995)** | Jim Carrey's white detective journeys to Africa to recover a tribal mascot that the tribe itself cannot, for some reason, retrieve; unapologetically and crudely mocks native customs. |
| **CONGO (1995)** | Bunch of white people working for multinational corporation travel to "deepest, darkest" Africa to steal diamonds—guarded by apes. |
| **THE AIR UP THERE (1994)** | White college-basketball recruiter Kevin Bacon—desperately in need of fresh talent—cuts through the middlemen and heads straight to the continent. Most talented player he can find would rather be tribal king; much culture-gap hilarity ensues. |
| **WHITE HUNTER, BLACK HEART (1990)** | An otherwise civilized white movie director (based on John Huston) goes to Africa to hunt and kill an elephant. Title says it all. |

Photograph by Frank Connor/Paramount.

ment; Samuel L. Jackson is the private detective who helps her uncover her true identity. Directed by Renny Harlin. (2 hrs. ; R). *Area theaters.*

**Looking for Richard**—By juxtaposing a troubled and highly charged production of Shakespeare's play—Alec Baldwin, Kevin Spacey, and Winona Ryder grapple with *Richard III*'s text—with man-on-the-street interviews, director Al Pacino makes the play accessible without rendering it lowbrow. (1 hr. 52 mins.; PG-13). *Area theaters.*

**Love Is All There Is**—Two warring Italian families are further enraged when they discover that the son of one and the daughter of the other have fallen in love during a neighborhood production of *Romeo and Juliet.* Written, directed by, and starring Joseph Bologna and Renee Taylor. (1 hr. 45 mins.; R). *Area theaters.*

**Maximum Risk**—Another no-brainer in which the scarily prolific Jean-Claude Van Damme engages in much fighting for some nebulous reason. Directed by Ringo Lam. (2 hrs. 6 mins.; R) *Village East; Criterion Center.*

**Michael Collins**—Liam Neeson plays the controversial Irish patriot who fought to liberate Ireland from British rule. With Aidan Quinn. Written and directed by Neil Jordan. (2 hrs. 12 mins.; R) *Area theaters.*

**Microcosmos**—A hyperrealistic, erotic look at the world of insects. Narrated by Kristin Scott Thomas. (1 hr. 15 mins.; G) *Film Forum.*

**Paradise Lost**—This acclaimed documentary, by Joe Berlinger and Bruce Sinofsky (*Brother's Keeper*) examines the circumstances surrounding the 1993 murder of three little boys and the subsequent arrest, trial, and conviction of three local teenagers—all of whom maintain their innocence. (2 hrs. 30 mins.; NR) *Quad Cinema; Angelika 57.*

**Predictions of Fire**—A Slovenian movement called NSK employs traditional art, industrial rock, and theater to fight the power. Written and directed by Michael Benson. In English, Russian, and Slovenian, with English subtitles. (1 hr. 35 mins.; NR) *Film Forum.*

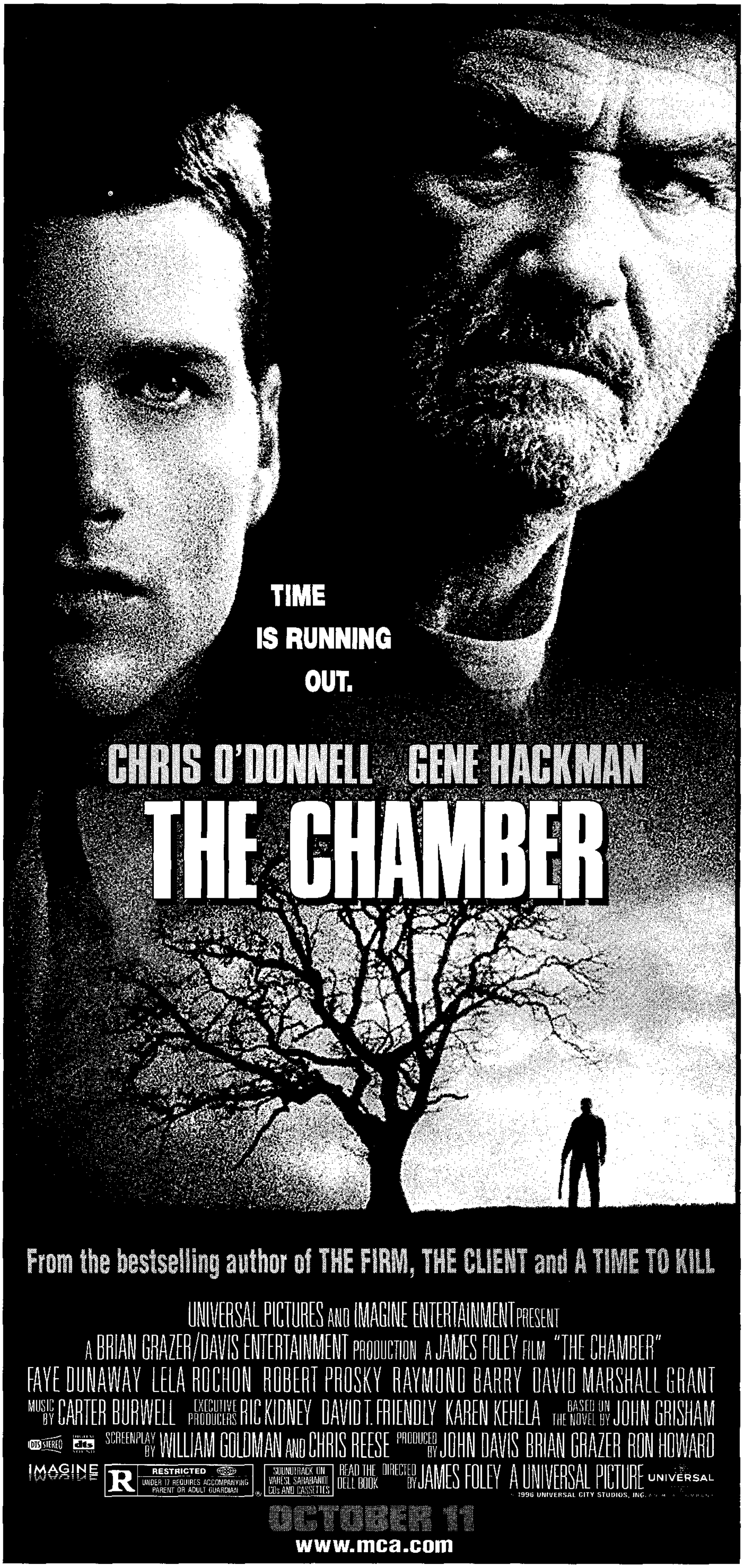
**The Proprietor**—Jeanne Moreau plays a French expatriate writer who suddenly finds herself in the company of former friends, lovers, and colleagues, and begins to reasses her life. With Sam Waterston and Nell Carter. A Merchant Ivory film. (1 hr. 55 mins.; R) *Area theaters.*

★**Purple Noon**—Martin Scorsese presents this rerelease of Rene Clement's incredibly stylish, sexy, and intelligent thriller about an amoral young playboy (the stunning Alain Delon) who kills an acquaintance and adopts his identity. Not to be missed. Based on Patricia Highsmith's novel *The Talented Mr. Ripley.* (1 hr. 58 mins.; PG-13) *Carnegie Hall Cinema.*

★**Rendezvous in Paris**—Eric Rohmer's very slight, very lovely film consists of three vignettes about reversals in love. His subject, as always, is attraction, and what might be called self-presentation, the dance of aggression and retreat. Of the three stories, the first, about an anxious young woman and the revenge she takes on her philandering boyfriend, is the best, but they are all filled with views of Paris parks, streets, and cafés. There's an inescapably philistine side to this: The movie is very pleasing for Americans stuck at home, longing for Europe and some literate romantic talk. (Denby; 8/26/96) (1 hr. 40 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

**Rich Man's Wife**—Halle Berry plays a beautiful young widow who becomes the prime suspect in her husband's untimely demise. Written and directed by Amy Holden Jones. (1 hr. 35 mins.; R) *Village East; Embassy 1; 86th Street East.*

★**Secrets & Lies**—At the center of Mike Leigh's great new comedy is a loving but lovelorn mother with two illegitimate daughters. Cynthia (Brenda Blethyn) is a desperately sweet white woman who has never received much affection. She gave away her first daughter, conceived when Cynthia was 15, without looking at her, and has lived in a prison of suspicion with the other, Roxanne. Night after night, the two women, who have ordinary factory and street-sweeper jobs by day, sit in Cynthia's house, tearing at each other. The other wing of Cynthia's family is dominated by her amiable brother, Maurice (Timothy Spall),



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THE CHAMBER

From the bestselling author of THE FIRM, THE CLIENT and A TIME TO KILL

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OCTOBER 11
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## Festival
## Coming to America

**Jan Troell presents his 1971 drama *The Emigrants*—it was nominated for Best Picture and Best Director, and Best Actress for Liv Ullmann (above)—during "New America/New Americans," a riveting assortment of films depicting the post-1965 struggle to get to—and stay in—the U.S. At the Walter Reade, October 14–24. (See 'Museums, Societies, Etc.' for info.)**

a prosperous man who is one of the rare human beings genuinely pained by egotism and orneriness in other people. Into this noisy glen of magpies steps Cynthia's other daughter, an elegant, accomplished black woman named Hortense (Marianne Jean-Baptiste). Her adoptive parents have died, and despite her success and self-possession, she feels lost. The discomfort and confusion and anguish that follow are a comic harvest without rival in recent movies. Leigh can be bitter and funny at the same time; here, he takes the risk of mixing pathos and comedy, and he gets away with it. He doesn't rub our noses in rawness, forcing us to confront "truth"; he lets the actors discover their own truths—or rather, he encourages them to perform with just that tiny degree of stylization that allows us to enjoy the dolorous emotions, the embarrassments and humiliations, as essential human comedy. (Denby; 9/30/96) (2 hrs. 22 mins.; R) *Angelika Film Center; 19th Street East; Eastside Playhouse; Lincoln Plaza Cinemas.*

**She's the One**—In his follow-up to last year's acclaimed *The Brothers McMullen*, writer-director Ed Burns once again explores that peculiar brand of Irish-Catholic familial dysfunction along with several different commitment issues. (1 hr. 36 mins.; R) *Village East; 34th Street East; 86th Street; Lincoln Square.*

**Small Faces**—A young man in sixties Glasgow is torn between his two brothers: one a local gang member and the other, an artist who aspires to greater things. Directed by Gilles MacKinnon (*The Playboys*). (1 hr. 48 mins.; R) *Carnegie Hall Cinema.*

**The Spitfire Grill**—When the crotchety owner of the Spitfire Grill (Ellyn Burstyn) falls ill, she turns over the day-to-day operation of her restaurant to a guarded young woman (Allison Elliot) who harbors a dark secret. Written and directed by Lee David Zlotoff. (1 hr. 51 mins.; PG-13) *UA East.*

**Surviving Picasso**—Anthony Hopkins, playing the guy with the brush, has never seemed so happy or comfortable in his barrel-chested little frame, or so sexual. He falls for the young and beautiful Françoise Gilot (Natascha McElhone), an art student, and she becomes part of his orbit. This latest Merchant Ivory production is skillful and beautiful to look at, but there's an element of disingenuousness to it. Will Pablo Picasso turn into a nice guy? The movie is shocked that the artist is ruthless and dominating, a man who takes pleasure in manipulating other people, then turns playful as a child. Whatever anyone says to him, he asserts his predominance—he's smarter and tougher and greedier and more spiritual than you are, all at once—and the whole world waits on his pleasure. No doubt it's all true, but so what? The movie is populated by women who have been hit by Picasso like a hurricane and left battered in his wake. But how can you chase a whirlwind and then expect him to act like a proper bourgeois husband? In the movie, Gilot narrates, and by her own admission, Picasso made her into an adult. So there isn't much interest in the question "Will she leave him?" (Denby; 10/7/96) (2 hrs. 1 min.; R) *Village Theatre VII; Paris Theater.*

**Synthetic Pleasures**—Iara Lee's fascinating documentary takes a somewhat skeptical look at our increasingly ersatz environments. (NR) *Cinema Village 12th St.*

**That Thing You Do!**—Tom Hanks makes his directorial debut with this sweet yet toothless story about a pre-free-love sixties pop band that rockets to fame on the strength of one single. With Tom Everett Scott and Johnathon Schaech. (1 hr. 50 mins.; PG) *Waverly; Chelsea; Murray Hill Cinemas; Baronet/Coronet; National Twin; 86th Street; Lincoln Square; Olympia Cinemas; Brooklyn Heights; Pavilion/Windsor.*

**Three Lives and Only One Death**—Marcello Mastroianni stars in Raul Ruiz's surreal comedy about one man's multiple, rich experiences. (2 hrs. 4 mins.; NR). *Area theaters.*

**A Time to Kill**—Instant matinee-idol Matthew McConaughey glistens, gleams, and spreads warmth—on other people, of course, but most generously upon himself. At the moment, however, he is a very limited actor. The plot (which is based on a seven-year-old John Grisham novel) is a cliché-ridden courtroom drama set in a corrupt, racist small town with its noble, victimized blacks and vicious white rednecks. Director Joel Shumacher and screenwriter Akiva Goldsman use the Klan to distract us from their main story: A black mill worker (Samuel L. Jackson) has killed the two young rednecks who raped his 10-year-old daughter; he's then put on trial, with only McConaughey's inexperienced attorney—a Grisham standby—to represent him. Jackson's mill worker sits in jail, yet he's so much smarter than McConaughey—meant to be the hero—that *A Time to Kill* compounds its embarrassment. We have to wait for McConaughey to figure out that a black man can't get a fair trial in this country. (Denby; 8/12/96) (2 hrs. 28 mins.; R) *Criterion Center; First & 62nd St. Cinema.*

★**Tin Cup**—Kevin Costner is Roy McAvoy, a driving-range golf pro known as "Tin Cup." Roy has tremendous talent, but it's a talent for making incredible shots at weird angles, not for winning. Two people interrupt Roy's slovenly paradise. Dr. Molly Griswold (Rene Russo), a shrink, stops in for some lessons, and Roy falls in love with the fast-talking beauty. But Molly, who is a bit of a flake, enjoys the security of her current boyfriend, David Simms (Don Johnson), who turns out to be Roy's old nemesis. The movie takes a while to come up to speed, but it finally settles into a messy and loose-limbed romantic comedy. Writer-director Ron Shelton turns golf into a tall tale, which may be the only way to redeem it as a movie subject, and *Tin Cup* is poetically satisfying: It escapes all the clichés of triumph, yet Roy, preserving his brazen individuality, triumphs nonetheless. (Denby; 8/26/96) (2 hrs. 14 mins.; R) *First & 62nd St. Cinema.*

★**Trainspotting**—Written by John Hodge, who adapted the cult novel by Irvine Welsh, and directed by Danny Boyle, the movie celebrates the days and nights of raffish pleasure of four deadbeat Edinburgh thugs. The hero, Renton (Ewan McGregor), may be a working-class squatter and a hooligan, but he's literate, he entertains us, and we want him to succeed. *Trainspotting* is far from a raw documentary, but it is precisely this evasion of realism that makes it so much fun. And as McGregor recites the very chipper narration, we may think that he's a scoundrel and a cheat, but at least he never lies to us. The boys shoot heroin and fall down in pleasure; they commit every imaginable crime against bourgeois property; they outrage all the proud, hapless clichés of Scottish nationalism. The style of the movie is fast, voluble, allusive; the bits of dialogue and ghastly jokes and ludicrous physical disasters are held together by Renton's narration and the wildly inventive but disciplined editing. These boys don't become addicts because they are failures or victims or because they are unhappy and they can't face life; they become addicts because they want to experience more and more intense pleasures. *Trainspotting* joins the tradition of self-mythologizing male narrative in which young men will do anything for pleasure. The movie has less to do with heroin than with Henry Miller's Paris novels and the punks of twenty years ago. For all the scandalous goings-on, Renton's story is perhaps the most upbeat narrative of the season. (Denby; 8/12/96) (1 hr. 30 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Plaza Twin.*

**Trees Lounge**—Steve Buscemi wrote, directed, and stars in this (meandering) story about an aimless auto mechanic from Long Island who passes most of his time in a local pub. With Carol Kane, Anthony LaPaglia, Daniel Baldwin, and Samuel L. Jackson. (1 hr. 34 mins.; R). *Area theaters.*

**Two Days in the Valley**—A murder in the San Fernando Valley sets off a chain reaction. With Danny Aiello, James Spader, Marsha Mason, and Eric Stoltz. Written and directed by John Herzfeld. (1 hr. 45 mins.; R) *Art Greenwich Twin; 34th Street Showplace; Chelsea; Astor Plaza; Baronet/Coronet; Orpheum; Lincoln Square; Brooklyn Heights.*

★**Vertigo**—A newly restored print of Alfred Hitchcock's 1958 psychological thriller starring Jimmy Stewart as a detective with a fear of heights and Kim Novak as the object of his affection. (2 hrs. 8 mins.; NR) *Ziegfeld.*

**Walking and Talking**—Two lifelong friends (Anne Heche and Catherine Keener) begin to drift apart when one announces her engagement. Written and directed by Nicole Holofcener. (1 hr. 26 mins.; R) *Cinema 3.*

## Manhattan

### *Below 14th Street*

**Angelika Film Center**—18 W. Houston St. (995-2000) *Basquiat; Big Night; Caught; Lone Star; Secrets & Lies; Trainspotting.*

**Art Greenwich Twin**—Greenwich Ave. at 12th St. (505-CINE#616) *Infinity; Two Days in the Valley.*

**Cinema Village 12th St**—22 E. 12th St. (924-3363) *Synthetic Pleasures.* Opening 10/11: *Calling the Ghosts.*

**Film Forum**—209 W. Houston St. (727-8110) *Flirt; Predictions of Fire.* Opening 10/9: *Microcosmos.* (See also "Museums, Societies, Etc.")

**Lighthouse Cinema**—116 Suffolk St. (979-7571) Opening 9/6: *Highway of Heartache.*

**Quad Cinema**—34 W. 13th St. (255-8800) *Grace of My Heart; Hustler White; Paradise Lost; Rendezvous in Paris.*

**Screening Room**—54 Varick St. (below Canal) (334-2100) *Girls Town; Reservoir Dogs.*

**Village East**—189 Second Ave., at 12th St. (529-6799) *American Buffalo; D3: The Mighty Ducks; Extreme Measures; Maximum Risk; Rich Man's Wife; She's the One; The Glimmer Man; The Leopard Son.*

**Village Theatre VII**—66 Third Ave., at 11th St. (982-0400) *Bound; First Wives Club; Last Man Standing; Surviving Picasso.*

**Waverly**—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *The Postman; That Thing You Do!*

### *14th–41st Streets*

**19th Street East**—890 Broadway, at 19th St. (260-8000) *Big Night; Extreme Measures; Last Man Standing; Secrets & Lies; The Glimmer Man.*

**23rd Street West Triplex**—333 W. 23rd St. (505-CINE#614) *D3: The Mighty Ducks; Fly Away Home; Grace of My Heart.*

**34th Street East**—241 E. 34th St. (505-CINE#586) *She's the One.*

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THE GRASS HARP

PG

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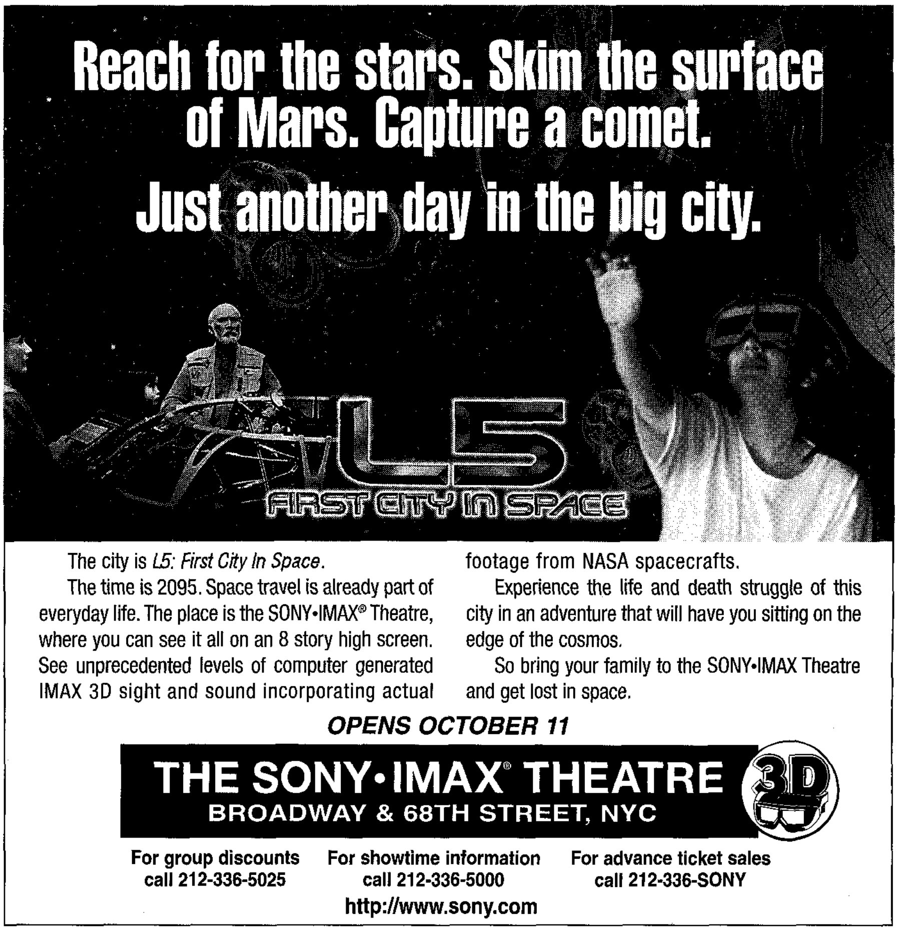
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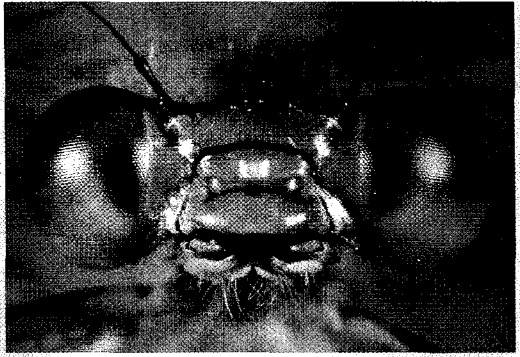


### Opening
## Bugging Out

**Following the newer school of ultrarealism comes *Microcosmos,* an artfully and lovingly shot documentary about a contentious and lustful day in the life of arachnids, ladybugs, caterpillars, and slugs. Opens October 9 at Film Forum.**

**34th Street Showplace**—238 E. 34th St. (532-5544) *Two Days in the Valley; First Wives Club.*

**Chelsea**—260 W. 23rd St. (505-CINE#597) *Bound; First Wives Club; That Thing You Do!; Two Days in the Valley.*

**Murray Hill Cinemas**—160 E. 34th St. (689-6548) *Extreme Measures; Last Man Standing; That Thing You Do!; The Glimmer Man.*

### *42nd–60th Streets*

**59th Street East**—239 E. 59th St. (505-CINE#615) *Courage Under Fire.*

**Angelika 57**—225 W. 57th St. (586-1900) *Paradise Lost.*

**Astor Plaza**—44th St. bet. Broadway and Eighth Ave. (869-8340) *Two Days in the Valley.*

**Baronet/Coronet**—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Two Days in the Valley; That Thing You Do!*

**Carnegie Hall Cinema**—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Purple Noon; Small Faces.*

**Cinema 3**—2 W. 59th St. (505-CINE#596) *Walking and Talking.* Opening 10/9: *Lone Star.*

**Cinema I, II, Third Ave.**—1001 Third Ave., at 60th St. (753-6022) *American Buffalo; Beautiful Girls; The Line King; Trainspotting.*

**Criterion Center**—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Time To Kill; Extreme Measures; Last Man Standing; Maximum Risk; The Glimmer Man.*

**Crown Gotham**—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Last Man Standing.*

**Eastside Playhouse**—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Secrets & Lies.*

**Embassy 1**—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Rich Man's Wife.*

**Embassy 2–4**—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Curdled; Hunchback of Notre Dame; Supercop; The Rock.*

**Guild 50th Street**—33 W. 50th St. (757-2406) *D3: The Mighty Ducks.*

**Manhattan Twin**—220 E. 59th St. (505-CINE#590) *Matilda; Phenomenon; The Rock.*

**National Twin**—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Independence Day; That Thing You Do!*

**Paris Theater**—4 W. 58th St. (980-5656) *Surviving Picasso.*

**State**—1540 Broadway (391-2900) *Bound; First Wives Club.*

**Sutton**—205 E. 57th St. (759-1411) *Lone Star; D3: The Mighty Ducks.*

**Worldwide Cinemas**—340 W. 50th St. (505-CINE#610) *Chain Reaction; Courage Under Fire; Matilda; Mission: Impossible; Stealing Beauty; The Nutty Professor.*

**Ziegfeld**—141 W. 54th St. (505-CINE#602) *Vertigo.*

### *61st Street and Above, East Side*

**68th Street Playhouse**—1164 Third Ave., at 68th St. (734-0302) *Basquiat.*

**86th Street**—125 E. 86th St. (505-CINE#604) *She's the One; That Thing You Do!*

**86th Street East**—210 E. 86th St. (249-1144) *D3: The Mighty Ducks; Emma; Rich Man's Wife.*

**Beekman**—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Emma.*

**First & 62nd St. Cinema**—400 E. 62nd St. (505-CINE#957) *A Time To Kill; Big Night; Bound; Independence Day; Tin Cup.*

**Gemini Twin**—1210 Second Ave., at 64th St. (832-1670) *Extreme Measures; Fly Away Home; The Glimmer Man.*

**New York Twin**—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Infinity; Grace of My Heart.*

**Orpheum**—1538 Third Ave., at 86th St. (876-2400) *Bound; Extreme Measures; First Wives Club; Last Man Standing; The Glimmer Man; Two Days in the Valley.*

**Tower East**—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *First Wives Club.*

**UA East**—1629 First Ave., at 85th St. (249-5100) *The Spitfire Grill.*

### *61st Street and Above, West Side*

**62nd and Broadway**—1871 Broadway, at 62nd St. (505-CINE#864) *The Leopard Son.*

**84th Street Six**—2310 Broadway, at 84th St. (877-3600) *Bound; Extreme Measures; Last Man Standing; The Glimmer Man.*

**Lincoln Plaza Cinemas**—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Big Night; Lone Star; Rendezvous in Paris; Secrets & Lies.*

**Lincoln Square**—1992 Broadway, at 68th St. (336-5000) *Caught; D3: The Mighty Ducks; Emma; Entertaining Angels; First Wives Club; Fly Away Home; Giant; Infinity; L5: First City in Space; She's the One; That Thing You Do!; Two Days in the Valley.*

**Metro Cinema**—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *First Wives Club; D3: The Mighty Ducks.*

**New Coliseum**—701 W. 181st St. (740-1545) *Extreme Measures; First Wives Club; Last Man Standing; The Glimmer Man.*

**Nova**—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Extreme Measures; Last Man Standing; The Glimmer Man.*

**Olympia Cinemas**—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Extreme Measures; That Thing You Do!*

**Regency**—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Basquiat.*

**Symphony Space**—2537 Broadway (864-5400). (See also "Museums, Societies, Etc.")

## Bronx
*Area Code 718*

**Bay Plaza**—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Bulletproof; D3: The Mighty Ducks; Extreme Measures; First Kid; First Wives Club; Last Man Standing; Maximum Risk; Rich Man's Wife; That Thing You Do!; The Glimmer Man; Two Days in the Valley.*

**Concourse Plaza**—214 E. 161th St. (588-8800) *Bulletproof; D3: The Mighty Ducks; Extreme Measures; First Kid; First Wives Club; Last Man Standing; Maximum Risk; Rich Man's Wife; The Glimmer Man; Two Days in the Valley.*

**Riverdale**—5683 Riverdale Ave., at 259th St. (884-9514) *Extreme Measures; First Wives Club.*

**Whitestone**—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Time To Kill; Bulletproof; D3: The Mighty Ducks; Extreme Measures; First Kid; First Wives Club; Fly Away Home; Independence Day; Last Man Standing; Maximum Risk; Rich Man's Wife; The Glimmer Man; The Island of Dr. Moreau; Two Days in the Valley.*

## Brooklyn
*Area Code 718*

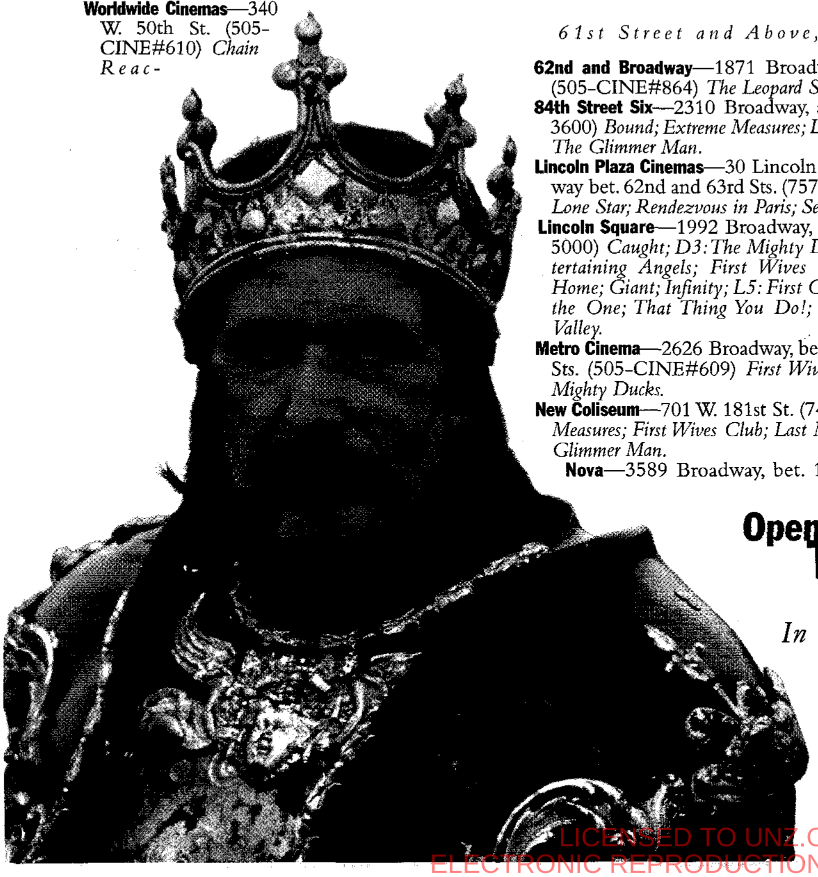
**Alpine**—6817 Fifth Ave., at 69th St. (777-FILM#580) *Big Night; D3: The Mighty Ducks; First Wives Club; Fly Away Home; Infinity; That Thing You Do!*

**Brooklyn Heights**—70 Henry St. (596-7070) *Two Days in the Valley; That Thing You Do!*

**Canarsie**—9310 Ave. L, at E. 93rd St. (251-0700) *D3: The Mighty Ducks; First Wives Club; The Glimmer Man.*

**Cobble Hill**—265 Court St. (596-9113) *Big Night; D3: The Mighty Ducks; Extreme Measures; First Wives Club; Lone Star.*

**Fortway**—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Bound; Extreme Measures; Last Man Standing; Maximum Risk; The Glimmer Man;*



### Opening
## The Play's the Thing

*In 'Looking for Richard,' Al Pacino (left, in full regalia) embarks on an amusing, absorbing quest to decipher Shakespeare's 'Richard III'—consulting with scholars, fellow thesps, and swarthy men on the street. Opens October 11.*

Photographs: top, Cl. Nuridasny/M. Perennou/Miramax; bottom, Michael Halsband/Fox.

*Two Days in the Valley.*

**Kenmore**—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Extreme Measures; Last Man Standing; Rich Man's Wife; The Glimmer Man.*

**Kent Triplex**—Coney Island Ave. at Ave. H (338-3371) *First Wives Club; Last Man Standing; The Glimmer Man.*

**Kings Plaza**—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Bulletproof; D3: The Mighty Ducks; Last Man Standing; Maximum Risk; Rich Man's Wife; The Glimmer Man.*

**Kingsway**—Kings Hwy. at Coney Island Ave. (777-FILM#577) *Extreme Measures; First Wives Club; Fly Away Home; That Thing You Do!; Two Days in the Valley.*

**Marboro**—6817 Bay Pkwy., at 69th St. (232-4000) *Extreme Measures; First Wives Club; That Thing You Do!; The Glimmer Man.*

**Pavilion/Windsor**—188 Prospect Park West, Brooklyn (369-0838) *Extreme Measures; First Wives Club; That Thing You Do!*

**Plaza Twin**—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Bulletproof; First Kid; Girls Town; Trainspotting.*

**Ridgewood**—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *D3: The Mighty Ducks; Extreme Measures; First Wives Club; Last Man Standing; The Glimmer Man.*

**The Movies at Sheepshead Bay**—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *D3: The Mighty Ducks; Extreme Measures; First Wives Club; Last Man Standing; Maximum Risk; That Thing You Do!; The Glimmer Man; Two Days in the Valley.*

## Queens

*Area Code 718*

**Astoria**—28–60 Steinway St. (726-1279) *Extreme Measures; First Wives Club; Last Man Standing; Maximum Risk; That Thing You Do!; The Glimmer Man; Two Days in the Valley.*

**Bay Terrace**—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Big Night; D3: The Mighty Ducks; First Kid; Last Man Standing; Surviving Picasso; The Glimmer Man; Two Days in the Valley.*

**Cinema 5**—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Big Night; D3: The Mighty Ducks; Extreme Measures; Last Man Standing; The Glimmer Man.*

**Cinemart**—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *D3: The Mighty Ducks; Maximum Risk; The Spitfire Grill.*

**Continental**—70–20 Austin St., Forest Hills (544-1020) *Big Night; Extreme Measures; Surviving Picasso.*

**Crossbay**—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Extreme Measures; Maximum Risk; The Glimmer Man.*

**Crossbay II**—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Bulletproof; D3: The Mighty Ducks; First Kid; First Wives Club; Last Man Standing; Rich Man's Wife; That Thing You Do!; Two Days in the Valley.*

**Elmwood**—57–02 Hoffman Dr., Elmhurst (429-4770) *Bound; D3: The Mighty Ducks; Last Man Standing; Maximum Risk.*

**Forest Hills**—107–16 Continental Ave., at Queens Blvd. (261-7866) *Two Days in the Valley; Fly Away Home.*

**Fresh Meadows**—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Bound; First Wives Club; Fly Away Home; That Thing You Do!; Two Days in the Valley.*

**Jackson Triplex**—82nd St. at Roosevelt Ave. (478-6777) *D3: The Mighty Ducks; First Wives Club; The Glimmer Man.*

**Midway**—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *A Time To Kill; Bulletproof; That Thing You Do!; The Glimmer Man.*

**Movieworld**—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *D3: The Mighty Ducks; Extreme Measures; First Wives Club; Last Man Standing; Maximum Risk; That Thing You Do!; Two Days in the Valley.*

**North Shore Towers**—27–10 Grand Central Pkwy., Floral Park (229-7702) *Grace of My Heart; Tin Cup.*

**Plaza** —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Last Man Standing; The Glimmer Man.*

**Quartet**—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *D3: The Mighty Ducks; Last Man Standing; The Glimmer Man; Trainspotting.*

**The Movies at Bayside**—38–39 Bell Blvd., at 39th Ave. (225-7711) *Extreme Measures; First Wives Club; Fly Away Home; That Thing You Do!.*

**Trylon**—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *First Wives Club.*

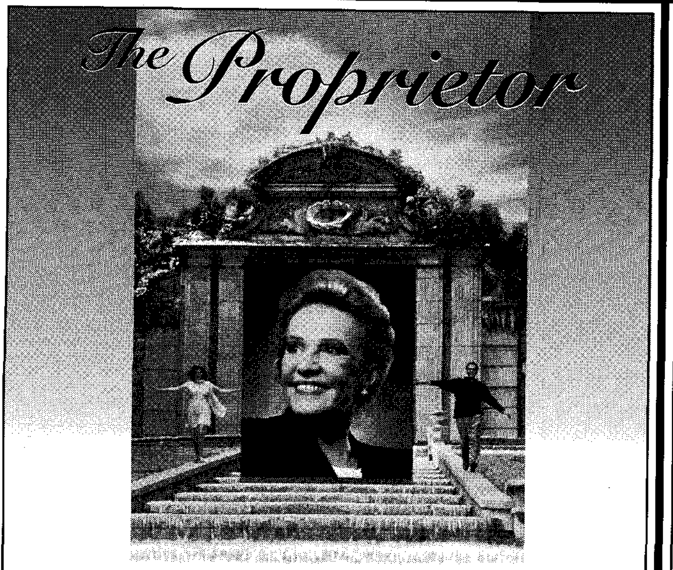
## Staten Island

*Area Code 718*

**Atrium**—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *D3: The Mighty Ducks; Extreme Measures; First Wives Club; Fly Away Home; Lone Star; The Glimmer Man; The Spitfire Grill.*

**Hylan Plaza**—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *D3: The Mighty Ducks; Extreme Measures; First Wives Club; Last Man Standing; The Glimmer Man.*

**The Movies at Staten Island**—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Big Night; Bound; D3: The Mighty Ducks; Extreme Measures; First Kid; First Wives Club; Fly Away Home; Last Man Standing; Lone Star; That Thing You Do!; The Glimmer Man; Two Days in the Valley.*



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–Jeff Craig, SIXTY SECOND PREVIEW

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–Jeanne Wolf, JEANNE WOLF'S HOLLYWOOD

"Played with intensity and grace by Liam Neeson. Neil Jordan fills his canvas with visual swipes of valor and tenderness."
–Guy Flatley, COSMOPOLITAN

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# Museums, Societies, Etc.

**American Museum of the Moving Image**—"Hollywood Independents: Wallis-Hazen Productions." 10/12: *King Creole* (1958) and *Blue Hawaii* (1961). 10/13: TBA. 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

**Anthology Film Archives**—10/10: "Alain Fleischer Retrospective." 10/11: *The Postman Always Rings Twice* (1946), *Angel Face* (1952), *Dehors, dedans* (1974), *Vaudeville* (1972), *You Can't Alter Facts by Filming Them Over with Dead Romances* (1974), *Movie Set Theory, A Universe of Discourse, A Table of Contents* (1975). 10/12: *The Brothers Rico* (1957), *Underworld U.S.A.* (1961), and *Zoo Zero* (1977). 10/13: *Pushover* (1954) and *The Shanghai Gesture* (1941). 32 Second Ave., at 2nd St. (505-5181); $7.

**A Different Light**—10/13: *Psycho* (1960). 151 W. 19th St. (989-4850); free.

**Donnell Media Center**—10/9: *Nosferatu: The Vampyre* (1979). 10/10: *Pizza Pizza Daddy-O* (1968), *Rosa Mystica* (1991), *Small Happiness: Women of a Chinese Village* (1984), and *Naim and Jabor* (1974). 20 W. 53rd St. (621-0619); free.

**Film Forum**—"Mizoguchi." 10/8: *A Woman of Rumor* (1954) and *Miss Oyu* (1951). 10/9: *My Love Has Been Burning* (1949) and *The Love of the Actress Sumako* (1947). 10/10–10/13: *The Story of the Last Chrysanthemums* (1939). 10/13: *The Loyal 47 Ronin* (1941–42). "The Silent City: New York in the Movies, 1898–1929." 10/14: *Love 'Em & Leave 'Em* (1926) and *It* (1927). 209 W. Houston St. (727-8110); $8.

**Film in Void**—10/9: *The Last Picture Show* (1971). Drinking and smoking permitted. 16 Mercer St. (941-6492); free.

**Film Society of Lincoln Center** (The Walter Reade Theater)—"New York Film Festival." 10/7: *La Promesse* (1996) and *Mahjong* (1996). 10/8: *Nobody's Business* (1995) and *Emigration, N.Y.* (1995). 10/9: *Frantz Fanon: Black Skin, White Mask* (1996) and *Umm Kulthum: A Voice Like Egypt* (1996). 10/9 and 10/10: *Three Lives and Only One Death* (1996). 10/10 and 10/12: *Gabbeh* (1996). 10/11 and 10/12: *Lilies* (1996) and *Suburbia* (1996). 10/12: *Mandela* (1996) and *Underground* (1996). 10/13: *The People vs. Larry Flynt* (1996). 10/5: *Vertigo* (1958). "Special Presentation." 10/12 and 10/13: *The Rolling Stones' Rock and Roll Circus* (1968). "Ritwik Ghatak's Unknown Masterworks." 10/7: *Subarnarekha* (1965). 10/8 and 10/9: *A River Named Titash* (1972). 10/8, 10/9, and 10/11: *Reason, Debate, and a Story* (1974). "New America/New Americans." 10/14: *Combination Platter* (1993). 65 W. 65th St., plaza level. (875-5600); $8 and $12.

**Knitting Factory**—10/12: *Burnin' Love.* 74 Leonard St. (219-3006); $10.

**Museum of Modern Art**—"Salute to the Cinémathéque Française." 10/7: *Song of Surrendur* (1949) and five rare short films from the Cinémathéque Française. 10/8 and 10/10: *The Cold Deck* (1917) and *Braveheart* (1925). 10/8 and 10/11: *Du côte de Robison* (1964) and *Le Pére Noel a yeux bleus* (1967). 10/10 and 10/13: *La Malibran* (1944). 10/11: *Metamorphosis* (1923) and *Devil in Town* (1924). 10/11 and 10/13: *The Woman and the Puppet* (1929). 10/12: *The Steel Beast* (1935) and *Inner Scar* (1971). 11 W. 53rd St. (708-9480); $8.

**Museum of Television & Radio**—Through 12/8: "The Return of the Man in the Porkpie Hat: Buster Keaton on Television, 1949-1966." Through 1/5: "All Shook Up: Elvis Presley on Television." 25 West 52nd St. (621-6710); $6.

**National Museum of the American Indian**—10/7-10/20: *A Navajo Weaver* (1966), *Second Weaver* (1966), *A Weave of Time* (1986), and *Good Medicine* (1979). Call for program info. 1 Bowling Green (825-6914); free.

**Symphony Space**—10/8: *Potemkin* (1925) and *Memories of Underdevelopment* (1968). 10/15: *Sullivan's Travels* (1941), *The Story of a Cheat* (1936), and *My Own Private Idaho* (1991). 2537 Broadway (864-5400); $8.

**Whitney Museum of American Art**—"No Wave Cinema: 1978-87." 10/9 and 10/11-13: *Kidnapped* (1978), *Men in Orbit* (1978), *Set-Up* (1978), *She Had Her Gun All Ready* (1978), and *Raw Nerves: A Lacanian Thriller* (1979). 945 Madison Ave., at 75th St. (717-0723); $8.

# theater

Celtic Clogging...International Mall Culture

## Opening
## Minimum Security

*In 'The Beatification of Area Boy,' Nobel Prize–winning playwright Wole Soyinka investigates the street life of his native Lagos, Nigeria, where a young security guard runs the protection racket at a local mall. At* BAM *Majestic Theater, 651 Fulton St., Brooklyn (718-636-4100), October 9 to 13.*

## Broadway

*Previews and Openings*

**Taking Sides**—$32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/17 opening. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

**Sex and Longing**—A new comedy by Christopher Durang, starring Sigourney Weaver as a woman who attempts to assuage the melancholy sense of displacement that is the abiding, inescapable burden of sad humanity by trying to have sex every fifteen minutes. Did that sentence end up the way you were expecting? $25–$45; a limited number of $15 student rush tickets will go on sale two hours before each peformance. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/10 opening. *Cort, 138 W. 48th St. (239-6200).*

### Ground Rules:

**Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.**

*Now Playing*

**Beauty and the Beast**—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

**Big**—A musical adaptation by John Weidman, Richard Maltby Jr., and David Shire of the 1988 film that starred Tom Hanks as a 12-year-old kid who makes a wish for an adult body and, to his surprise, gets it. With Daniel Jenkins, Crista Moore, and Jon Cypher; directed by Mike Ockrent, with choreography by Susan Stroman. $42.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Closing 10/13. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 15 mins.*

**Bring In 'da Noise, Bring In 'da Funk**—Miss it at the Public earlier this year? George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

**Cats**—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

**Chimère**—A few blocks from the original site of P. T. Barnum's American Museum, to which a very different tradition of animal act traces its roots, Zingaro, the French "equestrian theater" troupe, has arrived. The group, which uses horses as the focus of a meeting between circus techniques and dramatic performance, is making its American debut under the auspices of BAM with its latest production, a dreamlike evocation of Indian equestrian culture. $60. 10/7–9, 10/11–13; $75 10/15, 10/16, 10/18–20, 10/22, 10/23, 10/25–27. Through 11/10. At *Battery Park City;* call *307-4100* for tickets, *718-636-4100* for information.

**The Cocoanuts**—In their early days, the Marx Brothers formed the habit of touring their farcical vaudevilles as live stage shows before committing them to film. Chelsea's American Jewish Theater, having successfully dusted off Irving Berlin and George S. Kaufman's original (1925) script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marxes to Hollywood—and given the latter its first professional New York revival in 61 years, has recently moved it uptown. $45 Tues.–Thurs., $47.50 Fri.–Sun. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200). 2 hrs. 10 mins.*

**Defending the Caveman**—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

**A Funny Thing Happened on the Way to the Forum** —A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $60–70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 thereafter. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

**Grace and Glorie**—Tom Ziegler's Broadway-debut play is the story of a tough-minded mountain woman (Estelle Parsons) and the Manhattan careerist (Lucie Arnaz) determined to save her, willing or otherwise, from the ravages of real-estate development and its attendant sadnesses. Directed by Gloria Muzio. $35–$45. Tues.–Sat. at 7:30, Wed., Sat. and Sun. at 2:30. *Laura Pels Theatre at the*

*Roundabout, Broadway at 45th St. (719-9393). 2 hrs.*

**Grease!**—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Sheena Easton as Rizzo. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

**Hughie**—Eugene O'Neill began his life in a seedy hotel at Broadway and 43rd; a few blocks up the street, Al Pacino is currently inhabiting the seedy hotel in which that life drew (metaphorically) to an end. This moody chamber piece about a self-deluding small-time hustler—the playwright's next-to-final Broadway production, staged posthumously in 1964—now runs, following considerable critical acclaim and a second extension, through 11/2. $55; a limited number of seats are available to the general public beginning at 10 on the day of performance for $20. Mon.–Sat. at 8, Sat. at 2. *Circle in the Square, 50th St. bet. Broadway and Eighth Ave. (239-6200). 1 hr. 10 mins.*

**An Ideal Husband**—His contemporary George Bernard Shaw excoriated the hypocrisies of Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, arrives on Broadway from London's Haymarket—the same theater, ironically, from which its successful debut production was withdrawn a century ago following the writer's arrest and imprisonment for homosexuality. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore, 243 W. 47th St. (239-6200). 2 hrs. 45 mins.*

**The King and I**—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair,* the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

**Les Misérables**—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

**Love Thy Neighbor**—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200). 2 hrs.*

**Master Class**—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Patti LuPone (*Evita*) as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

**Miss Saigon**—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

**The Phantom of the Opera**—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

**Show Boat**—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/2/94. Through 1/5/97. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

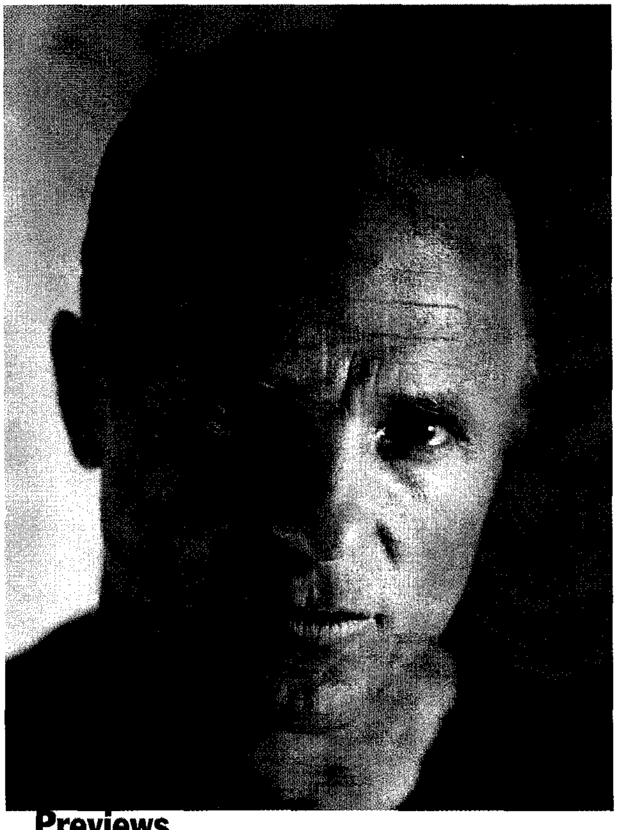
**Skylight**—New York last saw that fine playwright David Hare in December, when Lincoln Center's short-lived production of *Racing Demon,* a drama about the current crisis of faith in the Church of England, seems to have proved somewhat too parochially British for American audiences. They shouldn't have that problem with this less polemical, more inward drama focusing on the reunion, after three years, of a wealthy restaurateur and a schoolteacher, discussing a love affair that may or may not have run its course. Don't miss the American stage debut of Michael Gambon, known to TV audiences here from Dennis Potter's *The Singing Detective* and the more recent PBS show *Maigret*—and to Sir Ralph Richardson simply as "the Great Gambon." $40–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale, 242 W. 45th St. (239-6200).*

**Smokey Joe's Cafe: The Songs of Leiber and Stoller**—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $35–$70. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)*? Uh-huh. *2 hrs. 10 mins.*

**Summer and Smoke**—You can't describe the unvarying spiritual assailants of any Tennessee Williams heroine more succinctly than with the old Anglican phrase "the world, the flesh, and the devil." In this play from his productive middle period, Mary McDonnell plays repressed spinster Alma Winemiller, while Harry Hamlin—his days on *L.A. Law* were no doubt a great help here—performs all three of the above roles more or less simultaneously. $55. Tues.–Sat. at 8, Wed., Sat., Sun. at 2. Through 10/20. *Roundabout, 1530 Broadway (869-8400). 2 hrs. 30 mins.*

**Sunset Boulevard**—Andrew Lloyd Webber's (mega-) musical adaptation of the Billy Wilder film masterpiece about a deranged Hollywood dinosaur and her reluctant boy toy. London's Elaine Paige (*Evita, Cats*) recently took over from Betty Buckley as Norma Desmond. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

**Victor/Victoria**—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at



**Previews**

## Military Man

***Ed Harris, last seen threatening the destruction of San Francisco, tackles another American military archetype in Ronald Harwood's Taking Sides*—the Nazi war-crime investigator. Daniel Massey plays conductor Wilhelm Furtwangler, who defended himself against Nazi-sympathizer charges by claiming that art is neutral. Previews began October 4 at the Brooks Atkinson Theatre, 256 West 47th Street (307-4100).**

3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

## Off Broadway

### *Previews and Openings*

**Baseball in Zanzibar**—Set in a New Orleans mental-health clinic, Ty Adams's new play mines that dramatic chestnut—the line between imagination and insanity. $12. Tues.–Sat. at 8, Sun. at 3 and 7. Previews begin 10/11 for a 10/27 opening. *Irish Arts Center, 553 W. 51st St. (388-8196).*

**The Blues Are Running**—Brothers Marcus and Paul Giamatti star in Michael Christofer's two-man, six-couple tale of mistaken identity, murder, and multiple roles. $32. Tues.–Sun. at 7:30, Sat. and Sun. at 3. Previews begin 10/11 for a 11/3 opening. *City Center, 131 W. 55th St. (581-1212).*

**Cakewalk**—A personal reminiscence, of the kiss-and-tell variety, by playwright Peter Feibleman about his relationship with Lillian Hellman. Starring Linda Lavin. $40–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun., at 3. In previews for a 10/20 opening. *Variety Arts, 110 Third Ave. (239-6200).*

**Edmond**—A revival of David Mamet's dark 1982 fable about a contemporary urban Everyman. $32. Tues.–Sat. at 8, Sat. at 2, Sun. at 7. Through 10/27. *Atlantic Theater Company, 336 W. 20th St. (239-6200).*

**Fit to Be Tied**—Farceur Nicky Silver, who's been more than a little successful channeling Noël Coward—we just mean artistically, of course; don't let him suggest otherwise—follows up last season's *The Food Chain* with a new vehicle for the dizzying Silver wit. $35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. In previews for a 10/15 opening; through 11/3. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

**Forbidden Broadway Strikes Back!**—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say *propitious* time. $25 through 10/7, $35 thereafter. Tues.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. Opening 10/7. *Triad, 158 W. 72nd St. (799-4599).*

**431 of My Closest Friends**—Bris as family spectacle, from the writing team of Miriam Kouzel Billington, Peter Goldman, and David Presby. $35. Tues.–Thurs. and Sat. at 8, Wed. and Sun. at 2, Sun. at 7. Previews begin 10/12 for a 10/20 opening. *Playhouse 91, 316 E. 91st St. (831-2000).*

**The Importance of Being Earnest**—Oscar Wilde's best-known and most giggle-generating farce gets a glamorous revival, with Eric Stoltz and Melissa Errico starring as the quip-crossed lovers, and Nancy Marchand as resident battle-ax Lady Bracknell. $30. Tues.–Sat. at 8, Sat. and Sun. at 3. Previews begin 10/11 for a 10/24 opening. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

**Lady Strass**—Cuban-born playwright Eduardo Manet's play about a Belize madwoman who, holding a pair of unwary adventurers at gunpoint, casts them as various figures in her personal *recherche du temps perdu.* $25; students/seniors, $15/TDF. Tues.–Sat. at 8, Wed. at 2, Sun. at 3. Through 10/20. *Ubu Repertory Theater, 15 W. 28th St. (679-7562).*

**Late Night Catechism**—Maripat Donovan as a parochial-school-teaching nun backed by a *magisterium* of unassailable moral authority and some mean wrist action with a ruler. $25–$32.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. Luke's Church, 308 W. 46th St. (239-4200).*

**Missing/Kissing**—A double bill of new short comedies by John Patrick Shanley. $33 Tues.–Thurs., $35 Fri.– Sun. In previews for a 10/17 opening. *Primary Stages, 354 W. 45th St. (333-4052).*

**Political Animal**—H. L. Mencken never minded paying income tax; dollar for dollar, he liked to say, democracy was the best entertainment value going. Writer/performer Douglas McGrath—who's just finished adapting and directing the Gwyneth Paltrow film *Emma*—takes that proposition to heart with this one-man election-year comedy about a more than usually feckless aspirant to the nation's highest office. $35. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3. Opening 10/7; through 11/17. *Promenade, 2162 Broadway at 76th St. (239-6200).*

**The Cage #2—Nocturnal Architecture**—$15. 10/9–13 at 8. *The Kitchen, 512 W. 19th St. (255-5793).*

**Two Bourgeois Blacks**—Clifford Mason's comedy about the ups and downs attendant upon the May-December marriage of a middle-class black couple. With Mr. Mason and Perri Gaffney. $15–$20. Tues.–Sat. at 8, Sat. and Sun. at 3. *Henry Street Settlement, 466 Grand St. (598-0400).*

**The Vagina Monologues**—$15–$18. Wed.–Sat. at 8, Sun. at 7. In previews for a 10/16 opening. *HERE, 145 Sixth Ave. (647-0202).*

## Previews
## Beauty Bound

*Refugees from vanity's trenches fill Lisa Loomer's 'The Waiting Room,' a doctor's office filled with women seeking cures for the age-old physical and emotional traumas caused by corsets, foot-binding, and breast implants. Starring (clockwise from upper left) Veanne Cox, Michele Shay, Chloe Webb, and June Kyoko Lu. Previews start September 16 at the Vineyard Theatre, 108 East 15th Street (353-3874).*

### *Now Playing*

**900 Oneonta**—Morphine addiction, child abuse, alcoholism, and psychosis are just a few of the subjects touched upon in this story, which carries on the Southern Gothic tradition at its most lurid, about a dying paterfamilias who wishes to put his family through hell before going there himself. (Jon Cryer stars, Burl Ives apparently not having been available.) $12. Tues.–Sat at 8, Sun. at 3 and 7. *Circle Repertory Theater, 632 Broadway (505-6010).*

**Americana**—$20. Fri. at 8, Sat. at 7 and 9, Sun. at 7. *Theatre East, 211 E. 60th St. (838-9090).*

**Blue Man Group: Tubes**—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

**Born to Sing!**—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing.* $15-$35. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun at 7. *Union Square Theatre, 100 E. 17th St. (505-0700)*

**The Boys in the Band**—So what if it has a cast of characters—The Brave One, The Scared One, The Troubled One, etc.—seemingly lifted from a forties bomber movie? One excuses such roughnesses in the case of genuine thematic innovation, and Mart Crowley's groundbreaking 1968 script—the one that introduced gay culture, anxieties, and mating rites to mainstream theatrical audiences—is one of the few plays of the past 30 years unquestionably entitled to that distinction. $40-45. Tues.–Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

**Cowgirls**—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

**Disappearing Act**—A musical celebration of the urban gay lifestyle. Tues.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10, Sun. at 3. *47th Street Theatre, 304 W. 47th St. (239-6200).*

**Evolution**—A multidisciplinary rock-music extravaganza. $30; $10 student rush tickets available one hour before curtain for all performances. Wed.–Sat. at 8, Sat. and Sun. at 2. *Tribeca Performing Arts Center, 199 Chambers St. (346-8510).*

**The Fantasticks**—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

**Full Gallop**—Following its successful run at Manhattan Theatre Club last fall, Mary Louise Wilson's one-woman show about *Vogue's* Diana Vreeland, the woman who invented both contemporary fashion and—to hear her disciples tell it—the

Photograph by Carol Rosegg.

"I LAUGHED 'TILL IT HURT!
Renée Taylor and Joe Bologna serve up laughter and sexuality as only Italians can."
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A Film By Renée Taylor & Joseph Bologna

THE SAMUEL GOLDWYN COMPANY and CINEMA SEVEN PRODUCTIONS, LTD present A RENÉE TAYLOR & JOSEPH BOLOGNA FILM 'LOVE IS ALL THERE IS' Starring LAINIE KAZAN JOSEPH BOLOGNA BARBARA CARRERA RENÉE TAYLOR WILLIAM HICKEY DICK VAN PATTEN ABE VIGODA CONNIE STEVENS as Miss DeLuca and PAUL SORVINO as Piero Introducing ANGELINA JOLIE & NATHANIEL MARSTON Director of Photography ALAN JONES Production Designer RON NORSWORTHY Costume Designer DONNA GRANATA Music by JEFF BEAL Edited by NICHOLAS ELIOPOULOS & DENNIS M. O'CONNOR Co-Produced by ANDREW A. KOSOVE, BRODERICK JOHNSON, TIM KELLY & CHANTEL RIBEIRO Executive Producer GEORGE PAPPAS Producer ELLIOTT KASTNER

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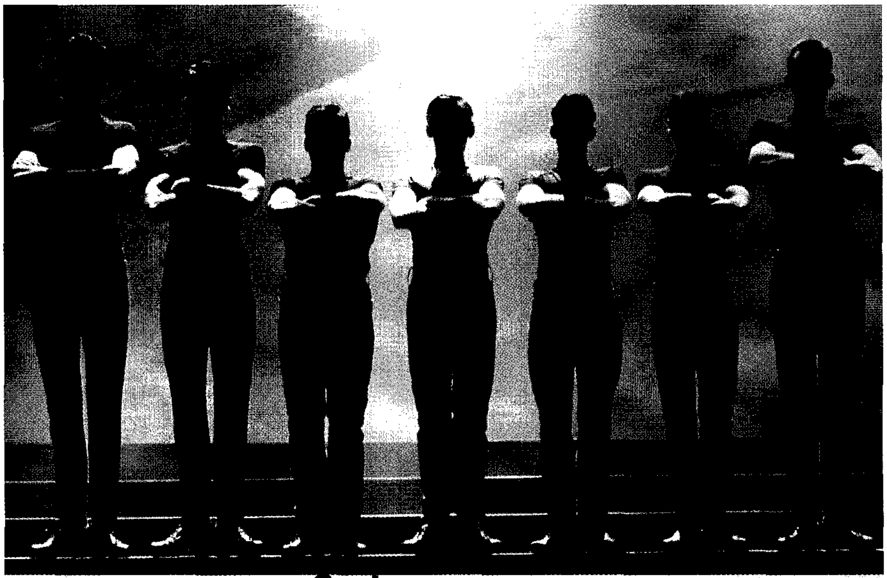

Onstage

## Twinkle Toes

**Officially a phenomenon since its sold-out run in March, the Irish song-and-dance extravaganza Riverdance returns to Radio City from October 2 to 20, bringing Celtic drumming, freestyle high-stepping, and memories of the green, green hills to the multicultural table. Tickets are $36–$76. Radio City Music Hall, Sixth Avenue and 50th Street (247-4777).**

color red, is back on Off Broadway for a return engagement. $37.50–$40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

**Grandma Sylvia's Funeral**—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

**Howard Crabtree's When Pigs Fly**—One of this year's more melancholy theater trends is the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon.–Thurs. at 8, Fri. and Sat. at 7 and 10. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

**I Love You, You're Perfect, Now Change**—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

**Magic on Broadway**—Like it says, performed by illusionist and prestidigitator Joseph Gabriel. $30–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (997-1780).*

**Matty**—A one-man show about baseball star Christy Mathewson, written and performed by Eddie Frierson. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lambs Theatre, 130 W. 44th St. (239-6200).*

**Old Wicked Songs**—Jon Marans's Pulitzer Prize–nominated play about an emotionally frozen young pianist and the old master who thaws him out. $42.50. Tues.-Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade, 2162 Broadway at 76th Street (580-1313).*

**Perfect Crime**—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

**Radio Gals**—A comic musical about an Arkansas music teacher who, in defense of freedom of the airwaves, the First Amendment, and other American stuff, defies the big broadcasting boys by operating a radio station out of her living room. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *John Houseman, 450 W. 42nd St. (239-6200).*

**Rhinoceros**—Eugene Ionesco's avant-garde classic, presented by the Valiant Theatre Company in its first major New York revival since opening on Broadway in 1961. $30–$40. Tues.–Sat. at 8, Wed., Sat, Sun. at 3. Through 10/20. *Theatre Four, 424 W. 55th St. (239-6200).*

**Stomp**—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

**Tony 'n' Tina's Wedding**—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

**View of the Dome**—An election-year drama about an idealistic young attorney's introduction to the no-sissies-allowed world of Washington power politics. $25. Tues.–Sat. at 8, Sun. at 2 and 7. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

## Off-Off Broadway

**Eddie Izzard**—One of England's hottest "alternative" comedians, currently making his New York debut. $12. Thurs.–Sun. at 7:30. Through 10/20. *P.S. 122, 150 First Ave. (477-5288).*

Photograph by Michael Le Poer Trench.

# art

Jones and Ginzel...Andrew Ehrenwoth

## Installation

## Seeing the Light

*The collaboration known as Kristin Jones/Andrew Ginzel tackles such metaphysical issues as mortality, the fleeting moment, and the dichotomy between what is and isn't seen in works that use only light, glass, and mirror. At TZ'Art & Co., 28 Wooster Street; through October 19.*

## Galleries

### Solos

*Madison Avenue and Vicinity*

**Judith Belzer**—Atmospheric paintings of tree branches and leaves that evoke the effects of seasons on nature; 10/11–11/2. Berry-Hill, 11 E. 70th St. (744-2300).

**Iakov Chernikov/Tamara de Lempicka**—Works on paper by the avant-garde Russian architect (1889–1951)/Twenty paintings and a selection of drawings by the Art Deco portraitist. Through 11/30. Friedman, 32 E. 67th St. (794-8950).

**Ralston Crawford**—Paintings, drawings, prints, and photographs spanning the early thirties to the mid-seventies; through 11/9. Hirschl & Adler, 21 E. 70th St. (535-8810).

**Giorgio de Chirico**—An exhibition that reevaluates De Chirico's relationship with American collectors, curators, and critics in the period between the two world wars, and includes oil paintings, works on paper, fashion illustrations, and portraits of the artist by American photographers; through 10/26. Hunter College, 695 Park Ave. (772-4068).

**Melvin Edwards**—Recent metal relief sculptures; through 10/26. CDS, 76 E. 79th St. (772-9555).

**Andrew Ehrenworth**—Portraits of dogs in drippy, expressionistic brushwork that play on the conventions of portraiture; through 10/19. Graham & Sons, 1014 Madison Ave. (535-5767).

**Helen Frankenthaler**—New abstract paintings from the series "Spring Run" and new monotypes; 10/9–11/2. Knoedler, 19 E. 70th St. (794-0550).

**Lucian Freud**—New paintings by the British artist known for his startlingly frank images of figures in interiors; through 11/16. Acquavella, 18 E. 79th St. (734-6300).

**Barbara Hepworth**—A group of cast-bronze, marble, and wood sculptures from the British artist's estate; through 11/16. Wildenstein & Co., 19 E. 64th St. (879-0500).

**Lester Johnson**—A retrospective of works on paper by this figurative artist who taught painting at Yale University for nearly 30 years, including his dark, solitary figures of the sixties; scenes of men in bowler hats from the seventies; and his colorful street scenes of the eighties; through 10/30. Cadé, 1045 Madison Ave. (734-3670).

**Markus Lüpertz**—The artist's "German Motif" paintings from the seventies; through 10/26. Werner, 21 E. 67th St. (988-1623).

**Henri Matisse**—A survey of the artist's drawings; 10/11–12/7. C & M Arts, 45 E. 78th St. (861-0020).

**Gerardo Pita**—Hyperrealist still-life paintings; through 11/2. Taggart, 48 E. 73rd St. (628-4000).

**Aaron Shikler**—Recent paintings and drawings of landscapes and figures; through 11/9. Davis & Langdale, 231 E. 60th St. (838-0333).

**Andy Warhol**—Paintings from the artist's 1984 "Rorschach" series; through 10/19. Gagosian, 980 Madison Ave. (744-2313) and 136 Wooster St. (228-2828).

*57th Street Area*

**Ann Agee**—An installation that uses homemade wallpaper and figurines; through 11/2. Yoshii, 20 W. 57th St. (265-8876).

**Ground Rules:**

**Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.**

**Werner Drewes/Attilio Salemme**—Paintings and drawings from the twenties to the sixties by this German artist who studied at the Bauhaus and immigrated to the United States in 1930/Geometric and amorphic paintings produced between 1943 and 1955. Through 10/19. Associated American Artists, 20 W. 57th St. (399-5510).

**Anthony Fry**—Paintings of figures in landscapes; 10/10–11/2. Findlay, 41 E. 57th St. (644-4433).

**Thomas George**—Recent abstract paintings that evoke landscapes; through 10/26. Snyder, 20 W. 57th St. (262-1160).

**Jacob Lawrence**—Drawings executed between 1945 and 1996 by the African-American artist known for his narrative paintings of events in American history; 10/9–11/9. Moore, 724 Fifth Ave. (247-2111).

**Lucio Muñoz**—Mixed-media works; through 10/19. Marlborough, 40 W. 57th St. (541-4900).

**Theodore Manolides**—Highly detailed still-life paintings; through 10/26. Tatistcheff, 50 W. 57th St. (664-0907).

**Emil Nolde/Christian Rohlfs**—Paintings, watercolors, and prints by the two German Expressionist masters; through 11/9. St. Etienne, 24 W. 57th St. (245-6734).

**Peter Saul/Andrew Lenaghan**—New paintings by the Texas-based artist on such subjects as current affairs (O. J. Simpson and Newt Gingrich), art history (Mona Lisa, Salvador Dali, and Marcel Duchamp), and art criticism (a double portrait of Hilton Kramer and Peter Schjeldahl)/Small-scale paintings of industrial areas. Through 10/31. Adams, 50 W. 57th St. (757-6655).

**Frank Stella**—A survey of the artist's prints covering the years 1970 to 1990; through 10/26. Sheehan, 20 W. 57th St. (888-4220).

**Donald Sultan**—Recent prints of fruits and flowers; through 11/16. Ryan, 24 W. 57th St. (397-0669).

**Idelle Weber**—Drawings of shells and other natural objects; through 10/26. Schmidt-Bingham, 41 E. 57th St. (888-1122).

**Tom Wesselmann**—New abstract cut-out metal paintings, through 10/26, at Janis, 110 W. 57th St. (586-0110) and a series of lithographs and metal pieces depicting nudes from 1990, through 10/26, at Davidson, 41 E. 57th St. (759-7555).

*SoHo and TriBeCa*

**Richard Artschwager/Donald Judd**—New works/Sculpture; through 11/2. Kent, 67 Prince St. (966-4500).

**Jean-Michel Basquiat**—A selection of paintings, drawings, and objects by the late artist; through 11/23. Shafrazi, 119 Wooster St. (274-9300).

**Michael Chandler**—New gestural abstract paintings

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whose curving brushstrokes suggest hurricanes, whirlpools, and other natural phenomena; through 10/26. In Khan, 415 W. Broadway (226-6484).

***Richard DeVore/Louis I. Kahn***—Clay vessels whose forms suggest the human body/A selection of the architect's drawings from the fifties through the seventies, including traveling sketches from his trips to Europe. Through 11/2. Protetch, 560 Broadway (966-5454).

**April Gornik**—Recent paintings and drawings that explore the contemporary experience of landscape through images of tracts of water, rocks, shafts of light, and clouds that cut across areas of land or sea; through 11/9. Thorp, 103 Prince St. (431-6880).

**Wade Hoefer/Alison Mortisugu**—Multi-panel paintings that depict a different aspect of a landscape in each panel/Detailed miniature landscapes painted on cut logs, tree branches, and walking sticks. Through 10/26. Knowlton, 568 Broadway (966-2625).

**Julia Jacquette**—Paintings executed in sign painter's enamel that incorporate images of desserts, women's hands, flowers, wedding dresses, and other idealized images of the home and its comforts; through 11/2. Solomon, 172 Mercer St. (941-5777).

**Laurie Kaplowitz**—Abstract paintings based on landscape; through 10/26. Haller, 560 Broadway (219-2500).

**Kavita Nayar**—Paintings, works on paper, and burnt-paper constructions sewn together with jute, by a New Delhi artist; through 10/24. Bose Pacia, 580 Broadway (966-3224).

**Kristin Jones and Andrew Ginzel**—A series of interrelated works that explore mortality and the nature of the flux; through 10/19. TZ'Art, 28 Wooster St. (966-9059).

**Terence La Noue**—Paintings of abstracted landscapes on low-relief molds; through 11/2. Cowles, 420 W. Broadway (925-3500).

**Roy Lichtenstein**—New paintings of landscapes whose compositions and verticality draw on Chinese landscape painting; through 10/26. Castelli, 420 W. Broadway (431-5160).

**Sean Mellyn**—Paintings that combine idealistic portraits of children with images of hypodermic needles or rubber-gloved hands scrubbing floors; through 11/9. Kustera, 41 Wooster St. (965-1527).

**Pieter Laurens Mol**—New works that encompass a variety of media and refer to Dutch culture and history; through 11/9. Kelly, 43 Mercer St. (343-2405).

**Gregory Montreuil**—Two series of paintings that employ opposing materials and techniques; through 10/19. Sundvik, 26 Grand St. (226-6361).

**Rick Prol**—Paintings of figurative imagery on irregularly shaped found panels; through 11/1. Kreps, 580 Broadway (965-1911).

**Robert Reid**—Watercolors of abstracted urban and rural landscapes; through 11/5. Kelly, 591 Broadway (226-1660).

**Italo Scanga**—Recent prints, ceramics, and glassworks, at Quartet Editions, 568 Broadway (219-2819), 10/5–31, and new sculpture, at Rosen/Van Liere, 362 W. Broadway (925-0726), through 11/26.

**Andreas Karl Schulze**—Abstract color-pencil drawings on museum board; through 10/26. Bungert, 225 Lafayette St. (925-0200).

**Sonja Sekula**—A retrospective of paintings by this Swiss artist (1918–1963) who worked in New York during the forties and fifties, and who showed her Abstract Expressionist paintings at Peggy Guggenheim's gallery Art of This Century and at Betty Parsons Gallery; through 10/26. Swiss Institute New York, 495 Broadway (925-2035).

**Joel Shapiro**—Recent sculpture and drawings; through 11/9. PaceWildenstein, 142 Greene St. (431-9224).

**Nancy Spero**—Three concurrent gallery exhibitions of installations and paintings: at P.P.O.W., 532 Broadway (941-8642), 10/9–11/9, at Tilton, 49 Greene St. (941-1775), 10/9–11/9, and at the New York Kunsthalle, 210 E. 5th St. (529-5691).

**Gianni Stefanon**—Small-scale paintings in egg tempera on wood panel that depict figures and animals in whimsical imaginary scenes; through 10/26. Sperone Westwater, 121 Greene St. (460-5497).

**Wolfgang Tillmans**—An installation of photographs that examines the relationship between "commercial" and "fine art" photography; through 10/26. Rosen, 130 Prince St. (941-0203).

**Richard Tuttle**—New paintings on carved and cut-out waferboard and a selection of works from the sixties and seventies; through 10/26. Sperone Westwater, 142 Greene St. (431-3685).

**Jan Vercruysse**—Recent sculpture and prints by the Belgian artist; through 10/30. Alexander, 59 Wooster St. (925-4338).

**Andy Warhol**—Paintings from the artist's 1984 "Rorschach" series; through 10/19. Gagosian, 136 Wooster St. (228-2828) and 980 Madison Ave. (744-2313).

**John Winship/Joe Naujokas**—Figurative paintings based on old family photographs/Paintings that play on the Renaissance concept of the picture frame as a window onto an alternate world by presenting contradictory illusions. Through 10/31. Perlow, 560 Broadway (941-1220).

### *Other*

**Dana Gordon**—Recent abstract paintings; 10/8–11/9. Courthouse, 32 Second Ave. (505-5181).

**Lindsay**—Paintings of everyday scenes and incidents in New York City; through 10/26. McKinney, 526 E.11th St. (677-7807).

**Andy Spence**—A survey of the artist's paintings from 1976 to the present; 10/12–11/24. Morris Healy, 530 W. 22nd St. (243-3753).

**Mac Wells**—A survey of abstract paintings; through 11/16. Hunter College MFA Building, 450 W. 41st St. (772-4991).

## Group Shows

### *Madison Avenue and Vicinity*

**Didier Aaron**—32 E. 67th St. (988-5248). An exhibition of European drawings dating between 1500 and 1900, held in conjunction with Kate De Rothschild of London and Brame & Lorenceau of Paris; 10/10–11/2.

**L'Antiquaire & the Connoisseur**—36 E. 73rd St. (517-9176). "The Enlightened Eye: Images of Nature Observed and Perfected," an exhibition of European drawings, gouache and tempera paintings, and watercolors on paper and parchment; 10/10–1/10.

**Stair Sainty Matthiesen**—22 E. 80th St. (288-1088). Early-nineteenth-century French paintings after neoclassicism, including works by Delacroix, Scheffer, and Deveria; through 11/2.

**Stone**—113 E. 90 (988-6870). Paintings by Scottish artist Derrick Guild, furniture by Barcelona architect Antonio Gaudi and Catalan designer Joan Busquets; through 11/26.

### *57th Street Area*

**Baron/Boisanté Editions**—50 W. 57th St. (581-9191). A group show of works that were inspired by or incorporate excrement, by Robert Arneson, Mike Kelley, Piero Manzoni, Bruce Nauman, Not Vital, and others; through 11/16.

**Helman**—20 W. 57th St. (245-2888). Works by Judd, Kelly and Stella; through 11/9.

**Lelong**—20 W. 57th St. (315-0470). Recent pastels by Sean Kelly, sculpture by Donald Judd, and paintings by Nicola De Maria, Joan Mitchell, and Frederic Matys Thursz; through 11/1.

**Rosenfeld**—24 W. 57th St. (247-0082). "Abstraction Across America, 1934–1946," with works by Albers, Diller, Greene, Morris, Scarlett, Shaw, Von Wiegand, others; through 11/9.

### *SoHo and TriBeCa*

**Ah!**—494 Broadway (334-4947). A collaborative installation by Karl Jensen, Herakliusz Lubomirski and Alfonso Paredes; through 11/1.

**Art in General**—79 Walker St. (219-0473). Sculpture-based installations by six emerging British artists; through 10/26.

**Artists Space**—38 Greene St. (226-3970). "A Strategy Hinted At," with neo-Conceptual works by eight artists; through 10/26.

**Harwood**—304 Mulberry St. (343-1503). Filmboxes by Joel Schlemowitz, paintings by Steven Kraitchman and John Mendlesohn; through 10/26.

**Kind**—136 Greene St. (925-1200). Haitian steel-drum sculptures and paintings; through 11/2.

**Lehmann Maupin**—39 Greene St. (965-0753). "Moving Structures," with works by Artschwager, Dunham, Delvoye, and Oursler in this new space designed by Rem Koolhaas; through 11/9.

**Ross**—568 Broadway (343-2161). Landscapes by the self-taught artists Minnie Evans, Louis Monza, and Alfredus Williams; through 10/26.

**Shapolsky**—99 Spring St. (334-9755). Abstract paintings and sculpture inspired by the sensual and the erotic, by Campbell, Fernandez, Nonn, Ruben, Scharf; through 11/9.

**Wimmer**—560 Broadway (274-0274). "Out of the Dark," with works by five Austrian artists whose works make use of spatial reality and technology; through 10/30.

### *Other*

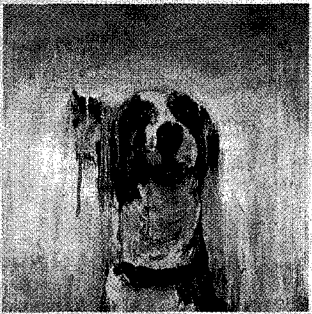
**Lehman College**—Bedford Park Blvd. West and Goulden Ave., Bronx (718-960-8731), Tues.–Sat. 10–4. Works on the theme of domestic life by Brower, Cortes, Driscoll, Hoke, Pribich, Tremel, others; through 10/29.

**Mansion/Dorfman Projects**—54 St. Marks Place (505-7055). A survey of art created and exhibited in the East Village between 1982 and 1989, including works by Coe, Belcher, Halley, McCollum, Levine, Thek, Wojnarowicz, others; through 10/31.

**Socrates Sculpture Park**—Broadway at Vernon Blvd., Long Island City (718-956-1819), open daily until dusk. Part II of Socrates Sculpture Park's Tenth Anniversary show, with outdoor sculptures by Abakanowicz, Averbuch, Benglis, Chase, di Suvero, Ferrara, Highstein, Masters, Temkin, Zimmerman, others; through 4/1.

**St. Marks Position**—20 St. Marks Place (475-1644). Installations by Apfelbaum, Carstens, Dikeou, Knafo; through 10/26.

**White Columns**—154 Christopher St. (924-4212). "What I Did on My Summer Vacation," an exhibition of photographs taken with disposable cameras by critics, curators, artists, and gallery owners that will be raffled off to benefit White Columns on October 18; through 10/20.



**Talent** **The history of *human* portraiture is the real subject of Andrew Ehrenworth's expressionistic paintings of dogs. They are depicted not only as authentically canine but projecting the haughtiness of a British aristocrat or the isolated torment of a Francis Bacon figure. At James Graham & Sons, 1014 Madison Avenue; through October 19.**

## Photography

**Baldacci**—521 W. 23rd St. (633-1317). Photographs from the contemporary photography journal *Blind Spot*; 10/1 through 10/26.

**Phil Borges/John Claude White**—Portraits of Tibetans/Turn-of-the-century platinum prints taken during an expedition into the interior of Tibet. Through 11/16. Lowinsky, 578 Broadway (226-5440).

**Christopher Bucklow**—Figure-shaped works that incorporate approximately 25,000 images of the sun achieved by the use of a large, multiple aperture pinhole camera; through 10/26. Kasmin, 74 Grand St. (219-3219).

**Henri Cartier-Bresson**—Four decades (1935–1975) of scenic photos and portraits taken in the U.S.; through 11/2. Equitable, 787 Seventh Ave. (554-4818).

**Philip-Lorca diCorcia/Harry Callahan**—Color photographs that record the everyday working lives of people in urban environments/His photographs of telephone wires taken between 1950–1976 that depict simple black lines on an empty white background. Through 10/19. PaceWildenstein-MacGill, 32 E. 57th St. (759-7999).

**Joan Fontcuberta**—Photographs using motifs and images from Miro, Dali, and Picasso to imitate their paintings; through 10/26. Zabriskie, 41 E. 57th St., 752-1223.

**Gibson**—568 Broadway (925-1192). Photographs by James Carpenter, William Childress, Leandro Katz, Bill Lundberg, and Janet Rifkin; through 11/2.

**Nan Goldin**—Photographs of children taken over the past two decades by this photographer who is currently the subject of a retrospective exhibition at the Whitney Museum of American Art (see Museum listings); through10/21. Matthew Marks, 1018 Madison Ave. (861-9455).

**ICP**—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Landscapes of the Civil War: Newly Discovered Photographs From the Medford Historical Society; through 11/10. . . . "Reunions: The Lost Children of Rwanda"; through 11/10.

**ICP Midtown**—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "Chim: The Photographs of David Seymour." The first full-scale retrospective of works by this photojournalist who was a founder of Magnum Photos; through 11/3. . . . "Berenice Abbott: Portraits, New York Views, and Science Photographs From the Permanent Collection"; through 11/3. . . . "Brian Weil: In Memoriam." Images from Weil's series on the Hasidic Jews of Williamsburg, Brooklyn; the Miami Police Department; professional boxers and wrestlers, and the worldwide AIDS epidemic; through 11/3.

**Mary Ellen Mark**—A retrospective held as part of the School of Visual Arts's masters series; through 11/1. Visual Arts Museum, 209 E. 23rd St. (592-2144).

**Miller**—138 Spring St. (226-1220). Photographs of the naked human body by Arbus, Bellocq, Brandt, Callahan, Mapplethorpe, Weston, others; urban abstraction from the seventies by Baltz, Bishop, Metzker, Mudford; through 10/26.

**Richard Misrach**—Selections from the artist's ongoing "Desert Cantos" project; through 11/2. Mann, 42 E. 76th St. (570-1223).

**Pierre Molinier**—Fetishistic photographs, collages, and photomontages by the influential French gender performance artist who began photographing himself in the fifties, and in the sixties created an obsessive photographic documentation of his private "male lesbian" fantasies. At Ubu, 16 E. 78th St. (794-4444), through 10/22, and at Wooster Gardens & Brent Sikkema, 558 Broadway (941-6210), through 11/9.

**Jenny Okun**—Iris prints that depict elements of buildings designed by I. M. Pei, Frank Gehry, Frank Israel, and Norman Foster in abstract montages; through 11/19. Carr, 478 W. Broadway (673-1588).

**Miguel Rio Branco**—"Out of Nowhere," photographs from Brazil's Santa Rosa Boxing Academy; through 11/5. Throckmorton, 153 E. 61st St. (223-1059).

**Schickler**—52 E. 76th St. (737-6647). Russian futurist Alexander Rodchenko's agit-prop photomontage as well as original drawing, most in collaboration with friend and poet Vladimir Mayakowsky; through 10/31.

**Iwao Yamawaki**—Vintage photographs by this

Photograph courtesy of James Graham & Sons.

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Bauhaus photographer; through 11/6. Greenberg, 120 Wooster St. (334-0010).

## Museums

**Alternative Museum**—"Media Mind—Les Levine: A Recent Survey." A survey of the artist's projects since 1989; through 11/2. 594 Broadway (966-4444), Tues.–Sat. 11–6; contribution suggested.

**American Craft Museum**—"Breaking Barriers: Recent American Craft." Works by Wendell Castle, Dale Chihuly, Viola Frey, Michael Lucero, Albert Paley, Joyce Scott, and other contemporary craft artists; through 10/13. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

**American Museum of Natural History**—"Okavongo: Africa's Last Eden." Large-format color photographs taken in the Okavango Delta of Botswana, Africa, by wildlife photographer Frans Lanting; through 1/5/97. . . . "Purposeful Traveler: Titian Ramsay Peale (1799–1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist/naturalist Titian Ramsay Peale, who was the youngest son of the Philadelphia painter Charles Willson Peale; through 2/28. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

**Asia Society**—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Indonesia, the Philippines, South Korea, and Thailand organized by the Asia Society and presented simultaneously at the Queens Museum of Art and the Grey Art Gallery & Study Center; 10/4–1/5. 725 Park Ave. (288-6400), Tues., Wed., Fri. and Sat. 11–8, Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

**Bronx Museum of the Arts**—"Bronx Spaces"; through 10/13. . . . "Amidst the Silence: Enrique Martinez Celaya and Alberto Rey"; through 10/13. . . . "Women of Hope: African Americans and Latinas Who Made a Difference"; through 10/13. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3, $2 students, $1 seniors.

**Brooklyn Museum**—"In the Light of Italy: Corot and Open-Air Painting." An exhibition of landscape paintings by 48 European artists who worked in Italy between 1780 and 1840, among them nineteen paintings by Jean-Baptiste Corot (1796–1875) made during his first visit to Italy; 10/11–1/12. . . . "Latin American Photography: A Spiritual Journey." Photographs depicting different aspects of Latin American culture by artists who are native to Central or South America, or have spent a significant part of their lives there; through 1/19. . . . "The Evidence of Things Not Seen: Drawings by Glenn Ligon"; through 2/9. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4, $2 students, $1.50 seniors.

**Cooper-Hewitt, National Design Museum**—"Mixing Messages: Graphic Design in Contemporary Culture." Works by various graphic designers, among them Fabien Baron, Art Chantry, April Greiman, Chip Kidd, and Paula Scher; through 2/16. 2 E. 91st St. (860-6868), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3. $1.50 seniors and students.

**Dia Center for the Arts**—"Juan Muñoz: *A Place Called Abroad*." An installation of a streetlike environment occupied by groups of figures; through 6/29. . . . "Hanne Darboven: Kulturgeschicte 1880–1983"; through 6/29. . . . "Fred Sandback: Sculpture"; through 6/29. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $3 suggested contribution.

**Drawing Center**—"Selections Fall 96," with drawings by Ignasi Aballi, Ginny Bishton, Caryl Davis, and Laurie Reid; through 10/19. 35 Wooster St. (219-2166), Tues., Thurs., Fri. 10–6, Wed. 10–8, Sat. 11–6; donation suggested.

**El Museo del Barrio**—"The Liberated Print: The Portfolio in Puerto Rican Graphics"; through 1/12. . . . "Adál: Out of Focus Nuyoricans." A series of twenty computer-generated portraits created by the Puerto Rican artist Adál in 1995–96, and an accompanying poem by the poet-playwright Reverendo Pedro Pietri; through 10/13. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

**Frick Collection**—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

**Grey Art Gallery & Study Center**—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Indonesia, the Philippines, South Korea, and Thailand organized by the Asia Society and presented simultaneously at the Asia Society and the Queens Museum of Art; through 12/23. New York University, 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8:30, Sat. 11–5; $2.50 suggested donation.

**Guggenheim Museum**—"Meret Oppenheim: Beyond the Teacup." The first retrospective of the Swiss artist's work in the United States, spanning the early thirties to the early eighties; through 10/9. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $10, $5 students and seniors.

**Guggenheim Museum SoHo**—"Max Beckmann in Exile." The first exhibition to examine the German Expressionist's work made during his years as an expatriate in Holland and the United States; 10/9–1/5. . . . "Mediascape." Multimedia and interactive art by ten artists, among them Marie-Jo Lafontaine, Bruce Nauman, Nam June Paik, and Bill Viola; through 10/27. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

**Jewish Museum**—"Louis Kahn Drawings: Travel Sketches and Synagogue Projects." A survey of the architect's drawings and models for synagogues; through 12/15. . . . "From Court Jews to to the Rothschilds: Art, Patronage, and Power." The first exhibit to examine the cultural life of court Jews in Germanic lands; through 1/19. . . . "The Illegal Camera: Photography in the Netherlands During the German Occupation, 1940–1945"; through 12/1. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

**Metropolitan Museum of Art**—"Eugène Cuvelier, Photographer in the Circle of Corot." A selection of prints by this French photographer who made studies of the Forest of Fontainebleau in the late 1850s and early 1860s in close association with Corot, Millet, Rousseau, and other painters of the Barbizon school; through 1/12. . . . "Queen Nefertiti and the Royal Women: Images of Beauty from Ancient Egypt"; through 2/2. . . . "Enduring Rhythms: African Musical Instruments and the Americas"; through 3/30. . . . "Artists for Victory." A commemoration of the historic juried exhibition of contemporary art, "Artists for Victory," held at the Metropolitan Museum in 1942–43"; through 1/12. . . . "Two by Two." An exhibition comparing men's and women's clothing from 1700 to the present; through 11/17. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe-l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

**Museum at F.I.T.**—"Moon Over Pearls: Gene Moore's Tiffany Windows and Beyond." A survey of the designer's window installations for Tiffany & Co. from 1955 to 1994; 10/8–1/4. Seventh Ave. at 27th St. (760-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

**Museum for African Art**—"The Art of the Baga: A Drama of Cultural Reinvention"; through 1/5. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

**Museum of American Folk Art**—"A Place for Us: Vernacular Architecture in American Folk Art"; through 1/5. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

**Museum of Modern Art**—"Antonin Artaud: Works on

## Photography

# All American

**As peripatetic and as spontaneous in seizing his images as a news photographer, Henri Cartier-Bresson captured his "decisive moments" in places as far-flung as China, Mexico, India, Russia, and his native France, as well as Europe at large—and our United States. The results of his ventures Stateside are the subject of a compelling exhibition at the Equitable Gallery through November 2: "Henri Cartier-Bresson in America: 1935–1975."**

**Born in 1908, Cartier-Bresson became one of the great masters of the unpremeditated image shot in black-and-white with a handheld camera. His masterly composition—its exquisite balance and its revelatory spectrum of sharp and softened focus—was achieved instantaneously, as his eye caught the "Now!" in which a scene in flux divulged its essential nature. (He forbade manipulating his images—by cropping, say—after the fact.)**

**Cartier-Bresson's America is vast—New York, the South, California—but his geography is invariably rendered as neighborhood (Harlem, Wall Street) and is memorable not for landscape or architecture but for people. The have-nots are perceived most profoundly and tenderly because their social defenses are limited; the established are revealed in the masks that shore up their status; children are alight with mischief and infinite promise; cats and artists keep their own mysterious counsel. On the whole, the pictures from the forties harbor the most resonance, but today's viewers will recognize themselves and their fellow creatures in nearly every one.**

**TOBI TOBIAS**

Paper." The first American exhibition of the drawings of the writer, critic, film actor, stage director, and poet includes approximately 70 works dating from 1937 to 1948 and a small selection of photographs, first editions, and letters; through 1/7. . . . "Projects: Pieter Laurens Mol"; through 11/12. . . . "Pictures of the *Times*: A Century of Photography From the New York *Times*"; through 10/8. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

**Museum of the City of New York**—"A Museum For a New Century: The Museum of the City of New York in the 21st Century"; through 6/29. . . . "Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. . . . "Gaelic Gotham: A History of the Irish in New York"; through 10/27. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

**New Museum of Contemporary Art**—"alt.youth.media." An exhibition of zines, Web sites, CD-ROMs, and audio, video, and print projects by young media artists speaking out on youth culture; through 11/5. 583 Broadway (219-1222), Wed., Thurs., Fri., Sun. 12–6, Sat. 12–8; $4, $3 artists and seniors; free for visitors under 21.

**New York Public Library**—"The Romance of the Stone: Lithography, 1796–1825"; through 1/11. . . . "Drawings by Charles Addams"; through 1/25. . . . "Headlines, Deadlines, Bylines: The New York *Times* Morgue 1896–1996"; through 10/19. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

**New-York Historical Society**—"Scaasi: The Joy of Dressing Up." A retrospective of works by the designer; through 1/5. . . . "Becoming Eleanor Roosevelt: The New York Years, 1884–1933"; through 11/24. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

**Pierpont Morgan Library**—"A Fine Line: Rembrandt as Etcher"; through 1/5. . . . "Seventeenth-Century Dutch Drawings in the Pierpont Morgan Library"; through 1/5. . . . "Seeking the 'Splendid Misery': Presidential Races from Washington to Truman"; through 1/5. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

**Queens Museum of Art**—"Contemporary Art in Asia: Traditions/Tensions." An survey of works by contemporary artists from India, Thailand, the Philippines, South Korea, and Indonesia organized by the Asia Society and presented simultaneously at the Asia Society and the Grey Art Gallery & Study Center; through 1/5. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

**Studio Museum in Harlem**—"In the Spirit of Resistance: African-American Modernists and the Mexican Muralist School." An exhibition focusing on the influence of the Mexican muralists and printmakers of the Taller de Gráfica Popular on African-American artists from the thirties through the fifties; through 12/1. . . . "The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 10/27. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

**Whitney Museum of American Art**—"Nan Goldin: 'I'll Be Your Mirror.'" The first retrospective of works by this photographer known for her gritty images of the sexual and cultural urban underground of the past two decades; through 1/5. . . . "NYNY: City of Ambition." Paintings, photographs, films, architectural models, and period clothing produced in New York City between the turn of the century and 1960; through 10/27. . . . "Collection in Context: Breuer's Whitney—An Anniversary Exhibition"; through 12/8. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

# Auctions

**Christie's**—502 Park Ave. (546-1000). 10/8 at 6 and 10/9 at 10: "Byron Reed Collection of Important American Coins and Manuscripts." On view from 10/5. 10/12 at 2: "Important English Furniture and Objects of Art." On view from 10/5. 10/16 at 10: "Books, Manuscripts, and Letters of Presidents From the Collection of Alvin R. and Marjorie Kantor." On view from 10/12.

**Christie's East**—219 E. 67th St. (546-1000). 10/9 at 10 and 2: "Books From the Estate of Harry A. Levinson." On view from 10/5. 10/15 at at 10 and 2: "Silver." On view from 10/11.

**Sotheby's**—York Ave. at 72nd St. (606-7000). 10/9 at 10:15 and 2: "Impressionist Paintings." On view from 10/4. 10/10 at 10:15 and 2: "Arcade Modern and Contemporary Art." On view from 10/6. 10/11 at 10:15 and 2: "English Furniture & Decorations." On view from 10/6. 10/15 at 10:15 and 2: "Ceramics." On view from 10/10.

Photograph courtesy of the Equitable Gallery.

# restaurants

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## Opening Smoked Fish

**The newly opened jazz room at Blue Water Grill is a subterranean—and utterly legal—grotto for smokers, and a cozy, intimate hangout for eating seaweed salad and grilled snapper to the accompaniment of a four-piece band that changes nightly. No cover. (31 Union Square West.)**

## Manhattan

*Lower New York*

**Alison on Dominick**—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

**Baluchi's**—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

**Bo Ky**—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

**Chanterelle**—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

**The Cub Room**—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

**F.illi Ponte Ristorante**—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Desbrosses St. (226-4621). (M) AE, DC, MC, V.*

**Félix**—Parisian bistro conveniently situated on SoHo's version of the Champs-Élysées, serving escargot and other Gallic standards. The atmosphere, as in most territory south of Houston, is stylishly casual. *340 W. Broadway (431-0021). (M) AE, TM.*

**Gigino Trattoria**—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

**Hudson River Club**—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River valley farmers and their produce. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

**Kelley and Ping**—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

**L'Ecole**—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.*

**Layla**—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

**Le Pescadou**—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, TM, V.*

**Montrachet**—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

**Nobu**—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

**Odeon**—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

**Penang**—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

**Provence**—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the

### Ground Rules:

**Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.**

Photograph by Andrew Goldberg.

bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

**SoHo Kitchen and Bar**—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

**Tennessee Mountain**—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

**Tribeca Grill**—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

**Zeppole at the TriBakery**—TriBakery, the downtown bakery that morphs into a cozy Italian restaurant for lunch and dinner, has already won a loyal following with its fresh, tasty antipasti, delicious breads, and delectable pastas. Zeppoles, served in a paper bag, are a house specialty. *186 Franklin St. (431-1114). (M) AE, DC, MC, V.*

### Below 14th Street, East

**Asti**—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

**Casanis**—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M) ($).*

**Gotham Bar & Grill**—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

**Haveli**—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

**Miracle Grill**—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

**Osso Buco**—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

**Three of Cups**—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*

### Below 14th Street, West

**Andalousia**—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

**Bar Pitti**—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

**Greenwich Cafe**—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

**Le Zoo**—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

**Rose Cafe**—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

**Sazerac House**—There's a lot of history in this eighteenth-century landmark building. A Village hangout for 30 years, the Saz specializes in Cajun-inspired American food, like Louisiana crab cakes, jambalaya, and pan-seared salmon. *533 Hudson St., at Charles St. (989-0313). (M) AE, DC, MC, V.*

**Villa Mosconi**—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

**Ye Waverly Inn**—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

### 14th–42nd Streets, East Side

**Alva**—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

**An American Place**—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

**Bambou**—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

**Bobby O's City Bites**—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

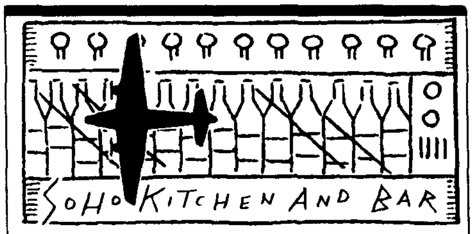
**Bolo**—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

**Campagna**—Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Man-

## Opening Good Korma

*A.J., the charismatic ex-manager of SoHo's popular Baluchi's, has opened another Indian restaurant perilously close by (337 West Broadway). The first-floor bar at A.J.'s Niota offers a menu of grilled hors d'oeuvres; upstairs, chef Mojahid Ali expands the boundaries of Manhattan curry cooking with tandoori seafood salad, paratha sandwiches, and mussels masala.*

Photograph by Kenneth Chen.



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hattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

**El Parador Cafe**—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

**Gramercy Tavern**—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

**Heartland Brewery**—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, grilled Black Angus sirloin, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of single-malt scotches and tequilas. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

**i Trulli**—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

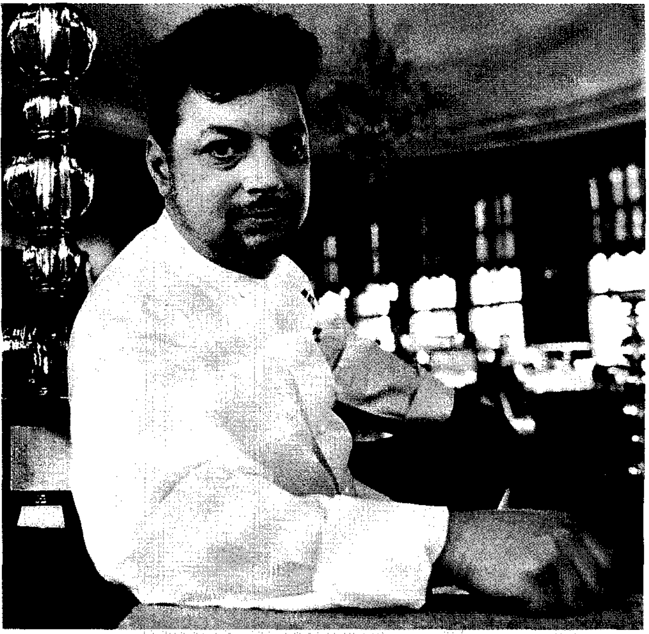
**Mesa Grill**—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

**Notaro Ristorante**—This new Kips Bay Italian restaurant has already attracted a loyal following form NYU Hospital across the street with dishes like New Zealand rack of lamb with Cabernet-wine sauce, spicy Tuscan seafood, and cacciucco alla Toscana. *635 Second Ave., nr. 34th St. (686-3400). (M) AE, CB, DC, DS, MC, V.*

**Novitá**—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, MC, TM, V.*

### Institution

## The Heir Up There



**R*eal* New Yorkers—not scenery-hungry out-of-towners in for a matinee or extended families reconvening for a glitzy birthday celebration—rarely venture to "rooms with a view" to dine. Veteran restaurateur Joe Baum, who's interpreted this axiom as a personal challenge, has kept busy this year trying to transform the local perception of his two loftiest projects, the recently reopened Windows on the World and its shorter sibling, the Art Deco'd Rainbow Room. Compared with the hullabaloo at Windows, Rainbow's refurbishing has been almost inaudible, but to foodies, perhaps more monumental. With the installation of Waldy Malouf as the complex's very first chef-director, Baum et al. have conceded that the vision of a single stellar chef can be as much of a draw as a stunning view and posh décor. But how does the change of venue bode for the sort of regional, seasonal cooking Malouf perfected at Hudson River Club? In certain ways, he'll accommodate Rainbow's demand for spectacle, resurrecting a lavish champagne-brunch buffet, preserving menu staples like lobster thermidor, carving meat at tableside. But the menu overhaul, to be launched next week, will be full of trademark Malouf mannerisms as well, from the elaborately detailed provenance of recipe ingredients to the addition of terms like *organic* and *line-caught* and the incorporation of Waldy's beloved menagerie of wild game. Malouf was himself the subject of some pursuit, eluding Baum's overtures for a year. The irresistible bait wasn't the view or the orchestra but the possibility of converting assorted banquet halls and anterooms into more intimate, chef's-table-style dining spaces, where he could unleash his culinary maneuvers on a coterie of gourmands who would just as willingly follow him to Akron.** ROBIN RAISFELD

Photograph by Steffen Thalemann.

**Patria**—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

**Tre Pomodori**—Host Tom makes everyone feel at home in this casual trattoria, which is well situated for movie crowds. Sample house specials like grilled veal chop with Barolo wine and shiitake mushrooms, and ravioli with butter and sage. *210 E. 34th St. (545-7266). (I–M) ($).*

**Union Square Cafe**—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

**The Water Club**—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

### 14th–42nd Streets, West Side

**Aquamarine**—A trailblazer on the Hudson waterfront, this new restaurant plays up its exceptional location with a sculpture garden, a river walk, sunset views, and patio dining. The American menu features curry-dusted Chilean bass with mashed potatoes, and black-pepper-glazed pork chop with a potato crisp. *Hudson River and 26th St. (243-9500). (M) AE, CB, DC, DS, MC, V.*

**Bright Food Shop**—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

**Bryant Park Grill**—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

**Cafe Americanstyle**—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

**Da Umberto**—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

**Flowers**—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops, and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

**Lola**—A lively front-room bar leads to a vast and airy back room, made surprisingly private by the centrally located banquettes. The kitchen focuses on seafood with a variety of global influences. Try the Szechuan peppercorn-seared halibut, citrus-glazed tuna, and the house's renowned fried chicken. There's live music Wednesday through Saturday and a justly famous gospel brunch on Sundays. *30 W. 22nd St. (675-6700). (M) AE, MC, TM, V.*

**Luma**—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

**World Yacht**—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

### 43rd–56th Streets, East Side

**Café Centro**—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

**Coldwaters**—Lots of fresh, simply prepared seafood: steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops in a casual atmosphere. *988 Second Ave., at 52nd St. (888-2122). (M) AE, DC, DS, MC, V.*

**Denim & Diamonds**—This southwestern grill and upscale nightclub is midtown's best place for country dancing in a corporate atmosphere. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

**The Four Seasons**—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

**Fresh Basil's Trattoria**—This casual midtown Italian restaurant prides itself on its friendly service and contemporary atmosphere. Try the gnocchi Aurora, the seafood pescatore, or the grilled veal chop with portobello mushrooms. *663 Lexington Ave., nr. 55th St. (888-4292). (M) AE, DC, MC, V.*

**Giambelli 50th Ristorante**—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

**Il Valentino**—Enjoy your meal of veal scallopine with grappa raisins, or the whole roasted fish of the day, at this formal Northern Italian midtowner, and then lounge about at the cigar and grappa bar. Dine outside while you still can. *330 E. 56th St. (355-0001). (M–E) AE, DC, MC, V.*

**Lespinasse**—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

**Lutèce**—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

**Meltemi**—This East Side Greek restaurant, cheerfully decorated in nautical colors with an Aegean mural, specializes in the kind of fresh charcoal-grilled whole fish that needs little more seasoning than olive oil, lemon juice, and herbs. *905 First Ave., at 51st St. (355-4040). (M) AE, DC, DS, MC, V.*

**Morton's of Chicago**—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

**Naples Ristorante e Pizzeria**—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

**Paparazzi**—Informal Italian restaurant offering family-style dining. Separate rooms for smokers and non-smokers. *964 Second Ave., at 51st St. (759-7676). (M) AE, DS, MC, V.*

**Shinbashi**—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

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## Solutions to last week's puzzles

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**Shinbashi-an**—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

**Smith & Wollensky**—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

**Tatou**—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

**Tropica**—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

**Vong**—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

**Wylie's Rib & Steak Joint**—And a true "joint" it is, with messy finger food like baby back ribs, plus steak and barbecued chicken. *891 First Ave., at 50th St. (751-0700). (M) AE, DC, DS, MC, V.*

### *43rd–56th Streets, West Side*

**Adrienne**—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

**American Festival Cafe**—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

**Bombay Palace**—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, V.*

**Broadway Joe**—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

**Century Cafe**—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

**Cité**—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

**"44"**—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

**Frankie and Johnnie's Steakhouse**—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

**Johnnie's**—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $12.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, V.*

**JUdson Grill**—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

**La Côte Basque**—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

**La Reserve**—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

**Langan's**—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

**Le Bernardin**—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

**Le Rivage**—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

**Martini's**—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

**Osteria al Doge**—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

**Osteria del Circo**—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, homestyle Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

**Palio**—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of sophisticated Northern Italian dishes like rabbit with prosciutto di Parma and lobster salad with cannellini beans. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

**Patsy's**—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

**Puttanesca**—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

**Rainbow Room**—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

**Ruth's Chris Steakhouse**—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

**The Sea Grill**—Plush, cozy dining room open to garden tables in the summer and offers a view of the

## Tasting Peace Meal

*As Ben and Jerry are to ice cream—and assorted peacenik pursuits—the fictional Moshe and Ali are to Spratés, a line of gourmet kosher vegetable spreads produced in Israel by Arab and Israeli co-workers. (Ben's on the advisory board.) Brand-new reduced-fat versions, in savory flavors like pesto and olive, signal a correctness that's as nutritional as it is political. (At Zabar's and Macy's Cellar.)*

Photograph by Steve Wisbauer.

Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

**Stage Delicatessen**—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

**Sullivan's Restaurant & Broadcast Lounge**—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The menu, half steakhouse-American and half Chinese, features such diverse selections as surf-and-turf and litchi-tea-smoked duck with sesame cakes. Live jazz nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, V.*

**'21' Club**—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

**Victor's Cafe 52**—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

### *57th–60th Streets*

**California Pizza Kitchen**—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include Thai-chicken and BLT pizzas. There is also a kid's menu. All menu items are under $10. *201 E. 60th St. (755-7773). (I) AE, DC, DS, MC, V.*

**Contrapunto**—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

**Fifty Seven Fifty Seven**—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

**Les Célébrités**—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

**The Manhattan Ocean Club**—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

**March**—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

**Mickey Mantle's**—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

**Motown Cafe**—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

**Rosa Mexicano**—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

**San Domenico**—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

**Serendipity 3**—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

### *Above 60th Street, East Side*

**Arizona 206**—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

**Arlo's**—There aren't many restaurants of this caliber on this somewhat barren strip of York Avenue; chef Christian Caiazzo's New American menu, informed by his stint under Wolfgang Puck at Postrio, shows creativity and verve. Try the grilled salmon with lemon couscous, wild-mushroom risotto, or grilled lamb chops with tapioca-curried rice and cucumber-yogurt sauce. *1394 York Ave., at 74th St. (327-0870). (M) AE, MC, V.*

**Baraonda**—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their

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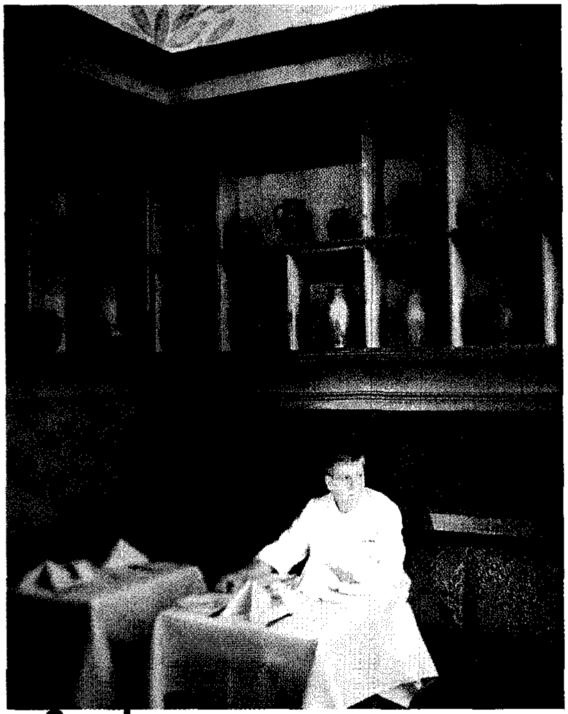


## Opening
## Swan Song

**Named for the mythical Spartan queen seduced by shape-changing Zeus, Leda—itself transformed from the steak-oriented Oscar Grille—specializes in ambitious Mediterranean seafood like roasted-lobster-and-shellfish bouillabaisse with lemon-pepper cavatelli. Chef David McKenty, late of Kokachin, augments his haute fish repertoire with exotic tapas and a rustic torte of chicken livers and cheese wrapped in phyllo. (871 Seventh Avenue, near 55th Street.)**

Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

**Cafe Nosidam**—Italian-American fare, and a people-watchers' paradise. When the weather warms up, dine on lobster ravioli and grilled American lamb chops in the sidewalk café. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

**Hi-Life Restaurant & Lounge**—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

**JoJo**—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

**Nino's**—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

**Park Avenue Cafe**—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

**Post House**—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

**The Restaurant at the Stanhope**—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

### *Above 60th Street, West Side*

**Cafe des Artistes**—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

**Hi-Life Bar & Grill**—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

**Picholine**—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

**West 63rd Street Steakhouse**—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

## Brooklyn

**Cucina**—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

**The River Cafe**—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

## Queens

**Water's Edge**—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like lobster-and-leek strudel and Alaskan halibut with snow-pea greens, enoki mushrooms, and ginger broth. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Photograph by Kenneth Chen.

# in concert

***Zarathustra*...Les Ballets de Monte Carlo**

## Classical Music

*Tuesday, October 8*

**Manchester Music Festival String Orchestra**—Performs works by Mozart, Amram, and Mendelssohn. *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 8; $15.*

*Wednesday, October 9*

**Orion String Quartet**—Performs works by Bloch, Stravinsky, and Tamberg. *Mannes Concert Hall, 150 W. 85th St. (800-709-4321), at 8; free.*

**Marko Ylönen, Cellist**—Performs works by Schumann, Debussy, and Schnittke. *Weill Recital Hall, Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $15.*

**Open Season at the Y**—Two American masterpieces: Alvin Ailey's *Revelations* and Leonard Bernstein's *Songfest. 92nd St. Y, Tisch Center, 92nd St. and Lexington Ave. (996-1100), at 8; $35.*

*Thursday, October 10*

**Tomas Bächli and Gertrud Schneider, Piano Duo**—Perform quarter tone works by Gerd Zacher, Ivan Vishnegradsky, and Charles Ives. *The Swiss Institute, 495 Broadway, 3rd floor (925-2035), at 7 and 9; free.*

**Bargemusic**—Works by Beethoven, Schumann, and Brahms. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

**New York Philharmonic**—Performs R. Strauss's *Zarathustra* with violinist Vadim Repin; Semton Bychkov, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$65.*

**New York Philomusica**—Performs works by Mozart, Dvorák, and Iain Hamilton, led by Robert Johnson. *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 8; $20.*

**American String Quartet**—Performs works by Haydn, Ravel, and Beethoven. *John C. Borden Auditorium, Manhattan School of Music, Broadway and 122nd St. (749-3300), at 8; free.*

*Friday, October 11*

**New York Philharmonic**—See 10/10, at 2.

**Ignacio Rhodes, Guitarist**—Classical selections. *Bruno Walter Auditorium, New York Public Library for the Performing Arts (870-1630), at 3; free.*

### Ground Rules:

**This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."**

Tribute

### Spiritual Uplift

**The 92nd Street Y opens its fall season on October 9 with a celebration of two modern American masters, Leonard Bernstein and Alvin Ailey. Bernstein's *Songfest*—poems by e.e. cummings, Langston Hughes, and Edgar Allan Poe set to music—has been newly arranged for chamber orchestra. And Ailey's *Revelations*, which premiered at the Y in 1960, will be performed by the Alvin Ailey Repertory Ensemble.**

**Juilliard String Quartet**—Performs the world premiere of Milton Babbitt's *Quintet for Clarinet and String Quartet* with clarinetist Charles Neidich. *Juilliard Theater, Lincoln Center (769-7406), at 8; free.*

**Boston Pops Orchestra**—Conductor Keith Lockhart makes his Carnegie Hall debut, leading the Boston Pops in "An American Songbook." *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $18–$75.*

**Mischa Maisky, Cellist, and Martha Argerich, Pianist**—Perform works by Stravinsky, Schumann, and Shostakovich. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $20–$40.*

*Saturday, October 12*

**Casual Saturdays**—Musicians from the Philharmonic perform works by Dvorák, Strauss, and Kodály, followed by a discussion. *Avery Fisher Hall, Lincoln Center (721-6500), at 2; $15–$65.*

**New York Philharmonic**—See 10/10.

*Sunday, October 13*

**Bronx Symphony Orchestra**—Performs the New York premiere of William Grant Still's Symphony No. 4. *Bronx High School of Science, 75 W. 205th St., Bronx (718-601-9151), at 3; free.*

**Lubo Opera Company**—Afternoon of opera and operetta selections. *Lubo Theater, Seventh Ave. and 27th St. (888-874-3773), at 3; $10.*

**Bargemusic**—See 10/10, at 4.

**New York Chamber Symphony**—Performs works by Bright Sheng, Hindemith, and Beethoven. *Alice Tully Hall, Lincoln Center (721-6500), at 5; $30.*

**Quartet**—Soprano Rie Hagiwara, violinist Zoran Jacovcic, cellist Iris Regev, and pianist Ilan Rechtman perform works by Handel, CPE Bach, and Schubert. *Hotel Wales, 1295 Madison Ave., at 92nd St. (876-6000), at 6 and 8; free.*

## Opera

**Metropolitan Opera**—Giordano's *Fedora*, 10/8 at 8, 10/12 at 1:30; Verdi's *La Traviata*, 10/9 at 8, 10/12 at 8; Smetana's *The Bartered Bride*, 10/10 at 8, 10/4 at 8; Giordano's *Andrea Chénier*, 10/11 at 8; Verdi's *Rigoletto*, 10/14 at 7:30. *Metropolitan Opera House, Lincoln Center (362-6000); $23–$250.*

**New York City Opera**—Verdi's *Falstaff*, 10/8 at 8, 10/12 at 8; Britten's *The Turn of the Screw*, 10/9 at 8; Bizet's *Carmen*, 10/11 at 8; Puccini's *Madama Butterfly*, 10/12 at 1:30; Gilbert & Sullivan's *H.M.S. Pinafore*, 10/13 at 1:30. *New York State Theater, Lincoln Center (870-5570); $17–$78.*

**Amato Opera**—Gomes's *Fosca* starts 10/19 at 7, with a champagne gala, and runs through 11/10. *Amato Opera Theatre, 319 Bowery (228-8200); $20.*

## Dance

**Jennifer Muller/THE WORKS**—Performing two world premieres, *Fruit* and *Broken Wing*. 10/8 at 7:30, 10/9–10/11 at 8, 10/12 at 2 and 8, 10/13 at 2 and 7:30. *The Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

**Les Ballets de Monte Carlo**—Princess Caroline's favorites, this 50-member troupe performs works by Balanchine, Maillot, and Alleyne. 10/8 at 7:30, 10/9–10/11 at 8, 10/12 at 2 and 8, 10/13 at 3. *City Center, W. 55th St. bet. Fifth and Sixth Aves. (581-1212); $25–$50.*

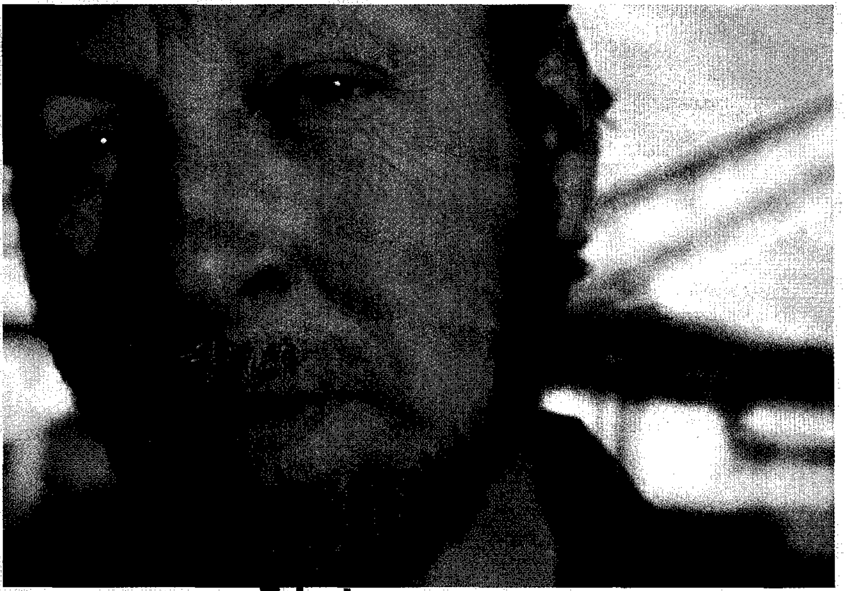
**Ballet Metropolitano de Caracas**—A young Venezuelan company, presenting the rare *Carnival in Venice*. 10/11 and 10/12 at 8, 10/13 at 3. *Sylvia and Danny Kaye Playhouse, E. 68th St. bet. Park and Lexington Aves. (772-4448); $17.*

**Ze'Eva Cohen**—With Aleta Hayes and Jill Sigman, performs a program of works rooted in Yemenite Jewish, African-American, and Yiddish cultures. 10/13 at 3. *92nd St. Y, Harkeness Dance Center, 92nd St. and Lexington Ave. (415-5552); $7.*

Photograph by Dominic Of London.

# nightlife

**Abbey Lincoln...Los Lobos...Vernon Reid**



### Talent

## The Portable Richard Thompson

**For such a brutal and quirkily inventive guitarist, British folk-rocker Richard Thompson (October 15–16; Irving Plaza) is quite the man of letters. In fact, among rock literateurs, Thompson is probably unsurpassed. His knack for novelistic detail and mordant wordplay was most famously realized on 1982's devastating divorce roman à clef, *Shoot Out the Lights.* And now, at 47, the former Fairport Convention singer seems to be enjoying a writer's relatively autumnal fecundity. Along with his distinctively knotty guitar work and Celtic-inflected singing, Thompson's excellent double CD *you? me? us?* positively simmers with sharply observed stories and wonderfully twisted protagonists. One stalks an unrequited love interest, singing "I'm going to pretend you're my squeeze/Arm in arm on the Champs Eleeze." Another riffles through a lover's photos of her exes: "This one's a poet . . . bit of a threat/Wonder if she's got over him yet." "I think you have to have the time, place, and landscape of the tale in mind even if you don't say what it is in the song," Thompson says of his process, going on to list "Dickens, Jane Austen, Tolstoy, and other literary lightweights" as chief inspirations. Thompson even made a writing project out of his own press release, conducting a surrealist Q&A with himself. "I thought if I ask myself stupid questions, then that stops other people," he explains. Not so. He calls the acoustic disc of his double CD the "nude" side; has he ever actually played nude? "Hmm . . . entirely nude? . . . Good question. . . . No, no I don't think so . . . although I have dropped the lower half on occasion."**

**CHRIS NORRIS**

## Concerts

**Neil Diamond**—The one and only. Coney Island's native son turns on his heartlight for the hometown crowd. 10/8 at 8 P.M. *Continental Airlines Arena, East Rutherford, New Jersey (307-7171). $17.50–$35.*

**"Jazz Beats Breast Cancer"**—Sponsored by Jazz Cares, this benefit for Harlem Hospital and the National Alliance of Breast Cancer Organizations features performances by the Duke Ellington Orchestra, Kenny Barron, JoAnne Brackeen, Roy Hargrove, Jon Faddis, James Carter, and others. 10/8 at 7:30 P.M. *Avery Fisher Hall at Lincoln Center, Broadway at 65th St. (721-6500). $36–$75.*

**Manhattan School of Music Jazz Orchestra With Sir Roland Hanna**—The orchestra plays the music of Ellingtonian composer Billy Strayhorn, with a performance by the hearty Village Vanguard Orchestra and a lecture by Strayhorn biographer David Hajdu adding to the mix. 10/10 at 7 P.M. *John C. Borden Auditorium at Manhattan School of Music, 120 Claremont Ave., at 122nd St. (749-2802 ext. 428). $12–$15.*

**Mabel Mercer Cabaret Convention**—A weeklong exposition of music, comedy, and dance of the cabaret era. 10/14: Opening-night ceremonies with performances by Karen Akers, Barbara Carrill, Michael Gillet, Lina Koutrakos, and others. 10/15: Maureen McGovern and Alan Bergman host a night of songs from films. 10/16: A 100th-birthday tribute to the lyrics of E. Y. "Yip" Harburg. 10/14 show is at 8 P.M.; all others are at 6 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $10–$25.*

**Santana; Vernon Reid and Masque**—The soaring, facially contorting guitar lines of the mustachioed Afro-Latin rock icon Carlos Santana come to you straight from San Francisco and the late sixties. His openers on this bill come from somewhere rather closer, yet harder to pin down. Guitarist Vernon Reid is an MVP of downtown New York's avant-rock scene, and after he founded the Black Rock Coalition and the arena-playing Living Colour, his recorded output got nearly as interesting as his résumé. With Masque, Reid has given freer reign to his wildly noodling jazzisms and Robert Fripp–ish guitar effects and enlisted a stellar collection of sidemen that includes a D.J. and clarinetist Don Byron. Masque's debut record was the sort of crashing funky delight that gives credence to the critically championed notion of "post-rock" and should provide a bracing contrast to the boomerish Summer of Love jams of the headliner. 10/15–10/16 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 74th St. (307-7171). $35–$50.*

**The Specials**—The prime movers in England's ska-driven "two-tone" movement some eighteen years ago, the Specials have recently reemerged with an underinspired, cover-filled comeback record. Still, if anyone can pull out genuine ranking, cranking, and skanking good vibes live, they can. With Schleprock. 10/8 at 8 P.M. *Webster Hall, 125 E. 11th St. (353-1600). $18.*

**Sufi Music of Pakistan**—An evening of Muslim devotional music featuring vocalist Bida Parveen. 10/12 at 8 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $20–$30.*

**Venus Variety**—A three-week-long multidisciplinary showcase of women in music, dance, and photography. 10/10: Marie McAuliffe's ARK Sextet; Andrea Parkins and Susie Ibarra. 10/11: Kathy Supove; Annie Gosfield and Roger Kleier; Lenora "Zenzalai" Helm Trio. 10/12: Music of Myra Schloss; Tiye Giraud; Kitty Brazelton and Dadadah. Shows are at 8 P.M. *Context Performance Space, 28 Ave. A, bet. 2nd and 3rd Sts. (777-3394). $12.*

**Claude "Fiddler" Williams and John Blake**—Two legends of the jazz violin converge to give a free master class to aspiring fiddlers. 10/16 at 4 P.M. *Hubbard Recital Hall at Manhattan School of Music, 120 Claremont Ave., at 122nd St. Free.*

**Eli Yatspan and Mair Swissa**—An night of contemporary Israeli pop tunes. 10/13 at 8 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $25–$50.*

### Ground Rules:

**In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.**

Photograph by Michael Wilson.

# Clubland

**Bottom Line**—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 10/9: New Riders of the Purple Sage; Del McCoury Band. 10/11: Darden Smith and Boo Hewerdine. 10/12: Suzanne Westenhoffer. 10/15: Badlees; Patty Griffin; Sophia's Toy. 10/16: Ferron; Ellis Paul. 10/17: Dougie Maclean. 10/18: In Their Own Words with Van Dyke Parks. 10/19: Van Dyke Parks Strings and Percussion. *15 W. 4th St. (228-7880).*

**Brownie's**—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. Shows nightly at 9. 10/9: Foetus. 10/10: Gefkens; Wrens. 10/11: Voltaire; Congo Norvell. 10/16: Speed McQueen; Coyote Shivers; Altra; Starfish. *169 Ave. A, at 11th St. (420-8392). $.*

**CBGB & OMFUG**—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. *315 Bowery, at Bleecker St. (982-4052). $.*

**Chicago B.L.U.E.S.**—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 10/8: Keith "the Captain" Gamble. 10/10: Heavy Metal Horns. 10/11–10/12: Roomful of Blues. Every Sunday, it's the Open Blues Jam. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

**Coney Island High**—St. Marks, not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. Every other Saturday night belongs to the famed trash-rock party "Green Door NYC." Mondays are given to the jungle D.J. salon "Konkrete Jungle." 10/8: Dee Dee Ramone's I.C.L.C.; Sisters Grimm. 10/9: San Francisco's trashy, sexy girl glam-rockers Stone Fox. 10/11: Clowns for Progress. *15 St. Marks Pl. (674-7959).*

**The Cooler**—The meat-packing district's subterranean steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. 10/9: Sun Ra Intergalactic Lounge with Amiri Baraka. 10/11: Jazzhole; Pucho and His Latin Soul Brothers; Primordial Source. 10/14: Avant guitarists Marc Ribot and Dave Tronzo. 10/16: Sun Ra Intergalactic Lounge with William Parker. Every Tuesday, it's the electro-funk rotating-D.J. showcase party Analog. *416 W. 14th St. (229-0785).*

**Fez**—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. *Time Cafe, 380 Lafayette St. (533-2680).*

**Irving Plaza**—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. 10/10–10/11: Los Lobos; Medeski, Martin, and Wood. 10/14: Midnight Oil; Patti Rothberg. 10/15–10/16: Richard Thompson. 10/17–10/19: The Radiators. *17 Irving Pl. (777-6800).*

**Knitting Factory**—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 10/8: Marty Ehrlich and Tim Berne; Bobby Previte's Weather Clear Track Fast; Ehran Elisha and Josh Roseman's Drumocratic Party. 10/9: J. Church; Andy Laster's Interpretations of Lessness. 10/12: Cellist Hank Roberts. 10/13: Borbetomagus. 10/14: New Legacy Orchestra. 10/15–10/16: Jonathan Richman. Monday nights, the groovy organ trio Medeski, Martin, and Wood plays. *74 Leonard, bet. Broadway and Church St. (219-3055).*

**Manny's Car Wash**—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues Jam. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUE).*

**Maxwell's**—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 10/8: Marshall Crenshaw. 10/11: Neo-lounge act Combustible Edison. 10/12: Velocity Girl. 10/14: Robyn Hitchcock. *1039 Washington St., Hoboken (201-798-4064).*

**Mercury Lounge**—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more *au courant* time slots of MTV. 10/8: El Vez. 10/9: Dave Alvin; Dan Zanes. 10/11: Velocity Girl. 10/12: Iguanas. *217 E. Houston St. (260-4700).*

**Paddy Reilly's**—The home of the rollicking hip-hop-accented Irish band Black 47 on Saturdays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

**Rodeo Bar**—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. *375 Third Ave., at 27th St. (683-6500).*

**Sidewalk Cafe**—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. *94 Ave. A (473-7373).*

**Sounds of Brazil**—The city's premier world-music venue, presenting many acts that could fill stadia back home. 10/9: Flora Purim and Airto Moreira. 10/10: Senegalese sex symbol Wassis Diop. 10/11: Alphonso Blackwell; Sweet Mickey. 10/12: Katende and the Viva Brazil Dancers. 10/14: Humberto Ramirez and Hilton Ruiz. 10/15: Barrington Levy; Boom Shaka. 10/16–10/18: Astrud Gilberto. *204 Varick St. (243-4940)*

**The Supper Club**—A large, grand ballroom with a starry ceiling and challenging acoustics. 10/11–10/12: Pucho and his Latin Soul Brothers. *240 W. 47th St. (921-1940).*

**Tramps**—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. 10/15: Graham Parker; Figgs; Amy Rigby. *51 W. 21st St. (727-7788).*

**Westbeth Theatre**—The West Side's mid-size, mid-priced rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. Through 10/10: Ray Davies's one-man show, *20th Century Man.* Show at 8:30 P.M. *151 Bank St. (691-2272).*

**Wetlands**—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 10/13: A ska night with the Slackers, the Skeletones, the Skunks, and Step Lively. 10/13: Frankie Jackson's Soul Kitchen. 10/14: Proto-rap revolutionaries Last Poets. 10/15: Ombre Players, featuring Joe Gallant. 10/16: Black Rock Coalition Tribute to Jimi Hendrix. *161 Hudson St. (966-5244).*

# Jazz

**Birdland**—A comfy, two-tiered restaurant with huge bay windows, late-fifties jazz paintings, and striking lights. *2745 Broadway, at 105th St. (749-2228).*

**Blue Note**—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 10/10–10/13: A host of artists celebrate Ray Brown's 70th birthday, including André Previn and Grady Tate (10/10), Ernie Andrews (10/11–10/12), and Diana Krall (10/13). Through 10/9: Stephane Grappelli Trio. 10/15–10/20: Nancy Wilson and Trio. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

**Bradley's**—Jazz's secret garden and, at 25 years old, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

**Cajun**—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174).*

**Iridium Room**—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement, along with the occasional legend. One of the latter, the guitar innovator Les Paul, has moved his Monday-night office hours here after the closing of his longtime haunt Fat Tuesday's. 10/8–10/13: Abbey Lincoln. 10/15–10/20: Benny Carter Quartet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

**Knickerbocker Bar & Grill**—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 10/9–10/12: Pianist Joanne Brackeen and bassist Cecil McBee. *33 University Pl. (228-8490).*

**Small's**—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $.*

**Sweet Basil**—An intimate downtown restaurant with good food and high-profile jazz acts. 10/8–10/13: Cecil Brooks III with Muse/Landmark All-Stars, featuring Don Braden, Russell Gunn, Darryl Grant, and Lonnie Plaxico. 10/15–10/20: John Hicks with trio and quintet featuring Gary Bartz, Russell Gunn, Curtis Lundy, and Idris Muhammed. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

**Tavern on the Green**—A somewhat overwrought

## Talent
## Jazz Diva Laureate

**Actress, songwriter, and jazz great Abbey Lincoln begins her series of fall appearances this week, singing with a trio at Iridium October 8–13, followed by a starring role in the symposium "Sung & UnSung/JazzWomen" (October 19 at BAM's Majestic Theater).**

Photograph by Letto & Deluze/Stills/Retna.

restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars, and a scant $4 cover. 10/15–10/20: Houston Person and Etta Jones. *Central Park at W. 67th St. (873-3200).*

**Village Vanguard**—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Mondays, the Vanguard Jazz Orchestra swings on. 10/8–10/13: Ray Drummond Quintet. 10/15–10/20: Ron Affif Trio. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

**Visiones**—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. Every Monday, Gil Evans protégée and composer Maria Schneider leads her excellent seventeen-piece orchestra at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quartet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 Macdougal St. (673-5576).*

**Zinno**—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. Through 10/12: Vibraphonist Warren Chiasson, guitarist Joe Cohn, and bassist Steve Novosel. 10/14–10/19: Pianist Ray Bryant and bassist Calvin Hill. *126 W. 13th St. (924-5182).*

## Comedy

**Caroline's Comedy Club**—In Times Square just down the street from the *Letterman* show. 10/10–10/13: Mario Joyner. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

**Comedy Cellar**—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11, Sat. at 9 and 10:45 P.M. and 12:30 A.M., and Sun–Thurs. at 9. *117 MacDougal St. (254-3480).*

**Dangerfield's**—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 10/13: Rick Scotti; Gregory Carey; Brian McFadden; Rich Ramirez; Joe Mulligan; Jim Norton. 10/14–10/20: Rich Ramirez; Nancy Redman; Lenny Varnedoe; John Rizzo; Rick Scotti; Brian McFadden. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

**Gotham**—An elegant, trendy, and, at 3,300 square feet, palatial new comedy spot in the Flatiron district. 10/11–10/12: Rich Voss; Felicia Machaels; Daryl Hammond; Elon Gold. Shows Sun., Mon., and Tues. at 8:30; Thurs. at 8:30 and 11; Fri. at 9 and 11:30; Sat. at 9:30 and midnight. Cover is $12 plus two-drink minimum Fri.–Sat., $8 on weeknights. *34 W. 22nd St. (367-9000).*

**Luna Lounge**—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's *The State* and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston St. (260-2323).*

**Stand-up New York**—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 10/10–10/13: Linda Smith; Louie C.K.; Elon Gold; Joe Matarese; Rich Voss. Shows Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

**Westbank Cafe**—The Upright Citizens Brigade presents its new show, *Punch Your Friend in the Face.* The Chicago-bred group is bringing a new, young surrealist energy to the highly esteemed Second City comedy tradition. Shows Tues. at 8. *407 W. 42nd St. (695-6909).*

## Cabaret

**Algonquin Hotel**—Through 10/12: Paula West. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

**Arcimboldo**—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

**Asti**—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

**Bemelmans Bar**—Through 10/12: pianist Peter Mintun. Tuesdays through Saturdays from 9:30 to 1:30. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

## Performance
## Los Hepcats

*In recent years, L.A.'s Los Lobos (October 10–11, Irving Plaza) have evolved from sympatico roots-rockers to the coolest art-pop garage band in the world—all Tom Waits clatter, free-jazz gusto, and barrio soul.*

**Cafe Carlyle**—Through 10/12: the great Barbara Cook, singing the songs of Oscar Hammerstein II. Starting 10/15, no less a personage than Bobby Short comes home to roost. Tues.–Sat. at 8:45 and 10:45. $45; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

**Cafe Pierre**—One of the more unusual pairings in the cabaret world, the mother-and-daughter team of Betty Johnson and Lydia Gray are reprising their successful engagement here last fall with a new show of pop and Broadway standards running through 10/26. There's also dancing on Friday and Saturday evenings from 10 to 12:30, backed up by the romantic stylings of singer-pianist Kathleen Landis and her trio. $15; jacket and tie required. *2 E. 61st St. (940-8185).*

**Claire**—Jazz vocalist David Downing. Thurs. and Sun. at 9, Fri. and Sat. at 9:30, Sun. at 1. No cover, no minimum. *156 Seventh Ave. (255-1955).*

**F. illi Ponte**—Pianist-singer David Raleigh rocks the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses St. (226-4621).*

**Ibis**—This Mediterranean-flavored supper club, popular in the early eighties, has reopened with a variety show incorporating song, dance, magic acts, and—what else?—belly dancing. Tues.–Sat. at 8:30, Sun. at 8. Dinner and performance, $45. Performance only: $15 with a $20 minimum Tues.–Thurs., $20 with a $20 minimum Fri.–Sat. *327 W. 44th St. (262-1111).*

**Michael's Pub**—Woody Allen tooted his last clarinet line at the old Michael's on East 55th Street. The cabaret has now moved across town to the Parker Meridien Hotel, trading saloon ambience for that of a Parisian Rive Gauche salon in the thirties. Allen's New Orleans Funeral & Ragtime Orchestra should be quite at home. They play, as always, Mon. at 8:45 and 11. $25 cover, plus a two-drink minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St. (758-2272).*

**Rainbow and Stars**—The polished, smooth-as-silk stylist Joe Williams, whose longtime reputation as one of the favorite singers of such luminaries of the jazz firmament as Coleman Hawkins, Lionel Hampton, and Count Basie precedes him, is currently making his debut performance at this increasingly prominent venue. Through 10/26. $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

**Sullivan's**—Broadway's newest retro-fifties snuggery is being kicked off with sounds appropriate to the pose. On Mondays and Tuesdays, Mark Thompson plays piano; on Wednesdays, he's joined by the other two members of the Mark Thompson Trio. Thurs.: the Danny Mixon Trio. Fri.: "Stuff," featuring Gordon Edwards and friends. And Fridays are given over to a revolving assortment of R&B talent. The whole scene is under the supervision of *Late Show* musical director (and restaurant co-owner) Paul Shaffer; conveniently enough, he only has to run down a flight of stairs or two in the Ed Sullivan Theater to be on it. No cover; there's a two-drink minimum on Fri. and Sat. *1697 Broadway, at 53rd St., in the Ed Sullivan Theater (541-1697).*

**Windows on the World**—At the recently opened (and somewhat immodestly named, frankly—but, hey, this is New York) Greatest Bar On Earth, pianists Xavier Davis and Greg McKenzie can be found on hand seven days a week; a small combo is added to the mix Thursday through Saturday. This week, Bryan Miller and the Pinballs play zydeco tunes Thurs and Fri; Rhythm Nation fills in on Sat. No music charge Sun–Wed.; Thurs.–Sat., $10 per person after 9. *1 World Trade Center, 107th floor (524-7000).*

Photograph by Rudy Rodriguez.

# the mix

Anton Corbijn...Armory Antiques

## John Leonard's Television Notes

**Murder at My Door** (10/8; 8 to 10 P.M.; Fox) obliges Judith Light and R. H. Thomson—who felt so bad when one of their sons died in a fire that she had an affair and he became an alcoholic—to face up to the fact that something's seriously wrong with the son who didn't die, Johnny Galecki, besides the fact that he misses his grandmother (Grace Zabriskie). Young women in his immediate vicinity somehow end up naked and dead.

**The Care and Handling of Roses** (10/8; 9 to 11 P.M.; CBS) takes its title from the nursery Ann Jillian superintends with her devoted husband, Garrett M. Brown, but refers as well to their marriage, which also needs care and attention, especially after Ann meets Lee Horsley at a revival theater showing old romantic movies like *Anna Karenina, Wuthering Heights, Brief Encounter,* and *Camille.* Guess what doesn't happen next?

**Barbara Taylor Bradford's Everything to Gain** (10/13; 9 to 11 P.M.; CBS) asks us to put up with quite a lot of moping around by art director Sean Young after her adman husband, Charles Shaughnessy, and their two children are murdered by hoodlets while shortcutting through a ghetto, until Italian-American police detective Jack Scalia makes her eat his homemade pasta. Samantha Eggar and Joanna Miles worry more about Sean than I did.

**If These Walls Could Talk** (10/13; 9 to 10:45 P.M.; HBO) tells three different unwanted-pregnancy stories, in three different decades, pre- and post-*Roe* v. *Wade,* in the same house. Demi Moore in the fifties ends up in a bloody bundle on the bathroom floor. Sissy Spacek in the seventies decides she'd rather have a fifth child, and maybe not go back to school, instead of an abortion, even though it's legal. And Anne Heche in the nineties is way too young to give birth to a child sired upon her by her already-married professor of architecture, Craig T. Nelson, but what happens to Cher—yes, Cher—at the birth-control clinic is . . . well, scary. Lots of talent gathers for this trilogy of mixed messages on the hot-button issue: Shirley Knight, Lindsay Crouse, Joanna Gleason, C C H Pounder, Eileen Brennan, Lorraine Toussaint, Rita Wilson, Harris Yulin, etc. Cher even directs herself.

**Moll Flanders** (10/13 and 10/14; 9 to 11 P.M.; Channel 13) is the *Masterpiece Theatre* version of Daniel Defoe's 1722 proto-feminist novel, with Alex Kingston as the heroic whore (five times married and twice in Newgate prison) and Diana Rigg as her surprised mother, Mrs. Golightly. Lots of vulgar energy and broad farce here, terrific period costumes and livery, not only eighteenth-century London but also Virginia in the good old slave-plantation days, a jaundiced eye on the class system, horses and hangings and bare-breasted sex.

## Happening

## The Critical List

THE PARIS REVIEW

134

Hudson

Summer 1996

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Joseph Epstein
Mistah Lowell—He Dead

Lucille Day
"Worse than a Dozen Kids"—a memoir

Dean Dener
The Comfort of This World—a story

David Littlejohn
What's So Great about Vermeer?

William H. Pritchard
My Brontë Problem—and Yours?

POEMS BY John Haines, Emily Grosholz, Charles Tomlinson, Floyd Skloot, Dennis Sampson

FORTY-SECOND STREET BY Richard Hornby

REVIEWS BY Clara Claiborne Park, Thomas M. Disch, Tom Wilhelmus, R.S. Gwynn, Harold Fromm

*A magazine of literature and the arts*

**Colloquia about what has not yet happened are generally a little silly ("the future of film" is only slightly less absurd than "the future of Thanksgiving"), and anyway, they can't help being much more about the past and present. There is a good deal less frivolity, though, to the question of "The Future of the Literary Magazine" (the subject of this week's NYU/*Hudson Review*-sponsored event). To talk about the fate of the little magazines is to talk about the health of the essay—not the article. "Essays, like articles, can distort and lie, but because essays are under the eye of history, it is a little harder to swindle the reader," Cynthia Ozick notes in her recent book *Fame & Folly.* Articles "swindle almost by nature, because superficiality is a swindle." The essay's dependence on the magazine is total; it has been pointed out that books of previously unpublished short stories or poems are common, whereas collections of previously unpublished essays are all but nonexistent. And the literary magazines that ran most of these essays are now greatly diminished (*The Hudson Review,* as it happens, is an exception). They are thought of as political when they are thought of at all, and many have swallowed whole the notion that a magazine is a fantasy dinner party: Kate Moss plus Arthur Schlesinger Jr. equals magic. You do not have to hate parties to hate this metaphor. Depthlessness is the charm of parties; dissent is their poison. There is also the dismal rise of the "peg," timeliness almost by definition ruling out timelessness. In all this, there is no upside for the essay. There might be one for the novel. Just as some sixties writers decided they could capture life better in the New Journalism than through fiction (doubtful, but they carried the day), the direction of magazines may drive the most serious people back to the novel. That this would diminish anyone's enthusiasm for "whither the novel" summits, however, is probably too much to ask.** LINDA HALL

## The Written Word

**Readings at A Different Light**—10/8 at 7: Torie Osborn reads from her new book, *Coming Home to America: A Roadmap to Gay and Lesbian Empowerment.* 10/10 at 7: Linda Smukler reads from her new collection of poetry, *Home in Three Days, Don't Wash.* 10/14 at 7: David Mixner reads from his memoir *Stranger Among Friends.* A Different Light, 151 W. 19th St. (989-4850); free.

**Jennifer Berman and Robert Coe**—10/10 at 6:30: Mad Alex at Biblio's, 317 Church St. (334-6990); $3.

**Mary Cantwell**—10/10 at 7: Reading from *Manhattan When I Was Young.* Three Lives & Company, 154 W. 10th St. (741-2069); free.

**True Confessions: The Age of the Literary Memoir**—10/10 at 8: James Atlas, editor of *The New York Times Magazine,* is joined by Mary Karr, Susan Cheever, Joyce Carol Oates, Phyllis Rose, and Luc Sante. The New School, 66 W. 12th St. (229-5488); $10.

**Marie Ponsot, Giuliana Miuccio, Phillis Levin, and Scott Hightower**—10/11 at 7:30: Greenwich House Music School, 46 Barrow St. (off Seventh Ave., two blocks south of Christopher St.); $7.

**Siri Hustvedt**—10/15 at 7: Reading from her new book, *The Enchantment of Lily Dahl.* Shakespeare & Company, 939 Lexington Ave., between 68th and 69th Sts. (570-0201); free.

**Bell Hooks**—10/16 at 7: Reading from *Bone Black: Memoir of Girlhood.* Three Lives & Company, 154 W. 10th St. (741-2069); free.

**John Henderson and Barry Yourgrau**—10/16 at 8: alt.coffee, 139 Ave. A, between St. Marks Pl. and 9th St. (213-3886); free.

## In Print

# Silent Treatment

*Photographer Anton Corbijn's restrained, ungimmicky portraits (of Isabella Rossellini, above, and others of varying degrees of gorgeousness) are collected in 'Star Trak,' just published by Stewart, Tabori & Chang; $55.*

## Lectures and Panels

**Monkey Business: Art and Science at the Millennium**—10/10 at 8: What relationships, if any, exist between late-twentieth-century visual art and the life of the sciences? With panelists Jeffrey Deitch, Kirby Gookin, Ellen K. Levy, Robert Shapiro, and Suzanne Anker. School of Visual Arts Amphitheatre, 209 E. 23rd St. (592-2011); free.

**The Future of the Literary Magazine**—10/10 at 10 A.M.: Moderated by Dennis Donoghue. Panelists include Susan Balee, Bruce Bawer, Dana Gioia, and Frederick Morgan. New York University, Heights Alumni Lounge, 100 Washington Square East (at Waverly Pl.).

**William Norwich**—10/13 at 1: Talks with Sally Yerkovich about the rites and rituals of chic New Yorkers. New-York Historical Society, 2 W. 77th St. (873-3400); $5, $3 students and seniors.

**Christopher A. Darden**—10/13 at 8: Moderated by Charlie Rose. 92nd Street Y, 92nd St. and Lexington Ave. (996-1100); $18.

**Update on Osteoporosis**—10/14 at 8:15: With Dr. Marjorie Luckey. 92nd Street Y, 92nd St. and Lexington Ave. (996-1100); $18.

**Digital Childhood**—10/15 at 8:15: Seymour Papert explores how computers are changing children's lives. 92nd Street Y, 92nd St. and Lexington Ave. (996-1100); $18.

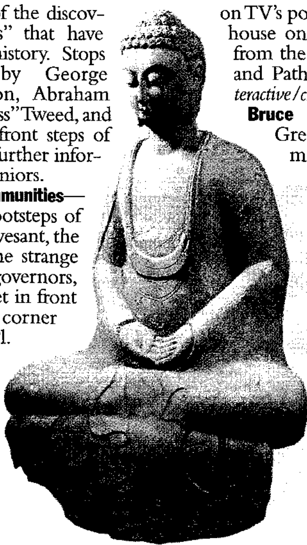
## Tours

**Roosevelt Island**—10/12 at 1: Explore the 300-plus years of history on this small island in the East River—once farmland, once home to an insane asylum, and now a modern housing complex. Tour includes a ride on the famous tram. Stops include the former Small Pox Hospital and Blackwell's Farm. Meet at Roosevelt Island Tram at E. 60th St. and Second Ave. Call 439-1090 for further information; $12, $10 students and seniors (includes tram).

**Columbus Weekend in Little Italy**—10/13 at 1: A walking tour exploring the history of the Italian community of the Lower East Side and Greenwich Village. Stops on this tour include Mulberry Bend, the parish of Mother Cabrini, and the first church built by Italian immigrants in the district. Meet at Washington Square Arch. Call Big Onion Walking Tours at 439-1090 for further information; $9, $7 students and seniors.

**New York Discovered**—10/14 at 1: A special Columbus Day walking tour of lower Manhattan focusing on the legends and lore of the discoveries, innovations, and "firsts" that have marked New York City's history. Stops include places marked by George Washington, Thomas Edison, Abraham Lincoln, Charles Dickens, "Boss" Tweed, and Captain Kidd. Meet on the front steps of City Hall. Call 439-1090 for further information; $9, $7 students and seniors.

**Manhattan's First European Communities**—10/13 at 1:30: Walk in the footsteps of the Peters—Minuet and Stuyvesant, the Burgers, the Brewers. Also, the strange doings of the early English governors, Captain Kidd, and more. Meet in front of the Customs House at the corner of State St. and Battery Pl. (628-9517); $15.



**From the Edge of the Wilderness to the Cutting Edge of Finance**—10/13 at 1: Old New Amsterdam—a frontier town where people of the world came to buy low and sell high. The financial district boasts many of Manhattan's most famous historic sites. Meet at Trinity Church, Broadway and Wall St. For more information, call Joyce Gold tours at 242-5762; $12.

**Immigrant New York**—10/9 and 10/13 at 1: A multiethnic walking tour through the Jewish East Side, Chinatown, Little Italy, and what used to be called Little Germany, Little Ireland, and Little Africa, to see the contributions made by immigrants of yesterday and today. Meet at the front steps of City Hall. Call Big Onion Walking Tours at 439-1090 for further information; $9, $7 students and seniors.

## Events

**Annual St. Ignatius Antique Show**—10/11 to 10/13: The show will feature 50 dealers displaying furniture, books, porcelain, paintings, rugs, and jewelry. The benefit preview will be held on 10/10 from 6 to 9. Preview tickets are $50 per person. Regular show hours: 10/11 and 10/12, 11–8; 10/13, 11–6 (288-3588); $10.

**International Fine Art and Antiques Dealers Show**—10/11 to 10/17: This international show brings 76 dealers from Europe and America together. They present masterworks of jewelry, silver, porcelain, pottery, books and manuscripts, carpets, paintings, drawings, sculpture, furniture, antiquities, rugs, and textiles. The gala preview on the evening of 10/10 benefits the Society of Memorial Sloan-Kettering Cancer Center. Tickets for the benefit are $200 to $2,500 and are available by calling 921-9070. Seventh Regiment Armory, Park Avenue at 67th St. General admission to the show is $15. Hours: 11–8 every day except Sunday, 10/13, and Thursday, 10/17, when it will close at 7.

## Online

**Rapper Richie Rich**—Bay Area rapper talks about his 1990 drug bust and (on a different note) his new album *Half Thang,* to be released this year on Def Jam Records. On Prodigy in the Sonic-Net Music area: 10/7 at 7:30 P.M.

**Chat Turn-Ons**—They have that magic touch. Just when you think you've heard it all, someone comes along with a new approach. What makes you like people in a "chat"? Join host Richard Newton for a talk about how to get the most out of chatting. On Prodigy in the Polite Conversation area: 10/7 at 10 P.M.

**Jerry Van Dyke**—He got his first job acting on his brother's show *The Dick Van Dyke Show,* but he has become a household face playing Luther Van Dam in ABC's *Coach.* On Prodigy in the WiseAcres Jokes area: 10/8 at 11 P.M.

**Fiction on the Net**—Greenwich Village writer Xander Mellish, whose Website of short fiction and comic drawings about young New Yorkers has brought in readers from all over the world, will lead a discussion of Internet fiction. On America Online, keyword *Soho:* 10/9 at 8 P.M.

**Leonard Maltin**—Join the critic and resident film buff on TV's popular *Entertainment Tonight* for an open house on the cinematic triumphs and turkeys from the year just past. On both CompuServe and Pathfinder [*http://pathfinder.com/people/interactive/chat.html*]: 10/9 at 9 P.M.

**Bruce Jenner**—He became the "World's Greatest Athlete" by winning the gold medal in the 1976 Olympic decathlon.

## Shopping

**The International Fine Art and Antique Dealers Show, seven years old and already maybe the foremost event on the collector's calendar, brings a stringently vetted assortment of jewelry, manuscripts, textiles, and furniture to the Seventh Regiment Armory (October 11–17; see listings).**

In the years since, he has become a motivational speaker, sports commentator, entrepreneur, commercial spokesperson, television personality, actor, producer, and author. Hang out with Jenner on Prodigy: 10/9 at 10 P.M.

**Richard Evans**—Chat with the author of *The Horse Whisperer.* At the Book Report, in America Online's Odeon: 10/9 at 10 P.M.

**Interior Motives**—Christopher Lowell, the Discovery Channel's How-To Wizard, hosts a new daytime show on Discovery called *Interior Motives.* Chat with him about his practical tips and quick-and-easy makeovers for ordinary homes and apartments. On Discovery Online [*http://www.discovery.com*]: 10/10 at 7 P.M.

**Inside *Star Trek***—Robert H. Justman co-wrote the book *Inside Star Trek,* which is not only for the dedicated Trekker but of interest to any serious student of television production. Find out what it takes to build a cult TV series. On both CompuServe and Pathfinder [*http://pathfinder.com/people/interactive/chat.html*]: 10/10 at 9 P.M.

**Lesbian Comedienne**—Suzanne Westenhoffer jokes and chats on the eve of National Coming Out Day. On Prodigy: 10/10 at 9 P.M.

**Eric Close**—Chat with actor Eric Close, star of the new NBC knockoff of the *X-Files, Dark Skies.* On Prodigy: 10/11 at 9 P.M.

**Ancient Spirituality**—Patricia Monaghan is one of the pioneers of the women's spirituality movement. Her most recent book on the subject, *Oh Mother Sun: A New View of the Cosmic Feminine,* explores myths of the feminine sun from Japan to Australia, from Celtic Ireland to Argentina. On Prodigy in the Astrology & New Age area: 10/11 at 9 P.M.

Conferences last about one hour. Send suggestions to runnette@dti.net

## Sports

**Historical Bike Ride and Skate**—10/11 at 10 P.M.: An easy hour-and-a-half tour on wheels of lower Manhattan stops at various sites in the city's oldest settled area, covering more than three centuries of history. This moving classroom is led by a history buff–pedicab driver and is sponsored by Time's Up!, the nonprofit environmental- and bicycling-awareness group. *Begins and ends at City Hall Fountain (802-8222); free.*

**Central Park Biathlon**—10/13 at 8 A.M. (awards ceremony, 10:30 A.M.): The winner of the fourth race of this five-borough Big Apple Biathlon Series will run three miles, bike eighteen miles (or three loops around the main drive), then cover another three miles on foot—all in about one hour, twelve minutes. *Sponsored by the New York Triathlon Club (914-247-0271). Loeb Boathouse.*

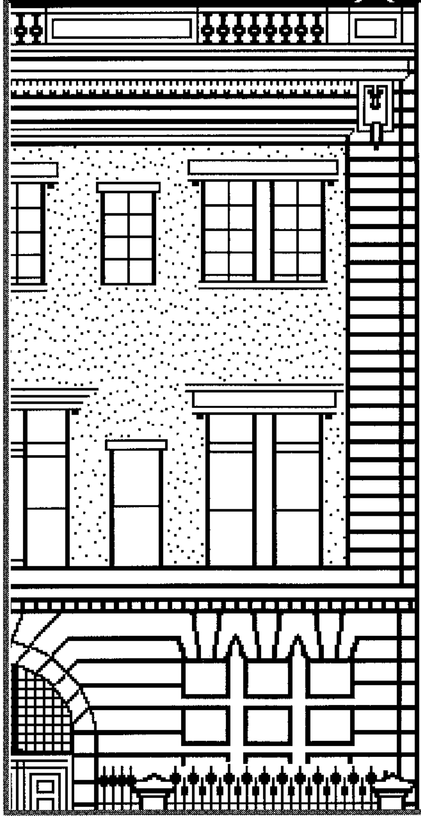
**Second Annual Citywide Bocce Tournament Finals**—10/13 10 A.M.–5 P.M.: Teams from all five boroughs arrive fresh from the semifinals and attempt to wrest the title from last year's winner, a four-man team from the Bronx. The adjoining block party on Spring Street sets a celebratory mood with piped-in opera music and free cannolis and espresso. *DeSalvio Playground, Little Italy, Spring and Mulberry Sts.; free.*

**Football**—10/13: Giants vs. Philadelphia Eagles at 4 P.M., Giants Stadium (Fox 5).

**Hockey**—10/10: Rangers vs. Dallas Stars at 7:30 P.M., Madison Square Garden (MSG Network); 10/12: Devils vs. Dallas Stars at 7:35 P.M., Continental Airlines Arena (Sportschannel); 10/14: Rangers vs. Calgary Flames at 7:30 P.M., Madison Square Garden (MSG Network).

**Gaelic Athletic League Hurling Semifinals**—10/13 at 1:30 P.M.: A bleacher seat at this Riverdale park may be the neighborhood's most popular perch on game days—and rightly so, as hurling is possibly the most physical team sport around. The winner goes on to play Westmeath in the finals later this month. *Gaelic Park, 240th St. and Broadway (718-548-9568); $6.*

**NIBBL/JIBBL World Championship Finals**—10/13 at 1 P.M.: For the third straight year, the National Inline Basketball League finds out which team rolls and dribbles better and faster than the rest. Junior teams (the *J* in JIBBL) of players ranging in age from 10 to 15 compete in their first-ever tournament. *Union Square Park.*



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# kids

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## Children's Events

**Halloween Help**—Help for parents deluged with requests to transform their darlings into witches, mummies, and vampires. Kids can get advice and materials for costume-making. Lest expectations soar too high, a warning: Masks are essentially paper plates with recycled flotsam and jetsam affixed; costumes are your basic paper bag, custom-altered accordingly. The hands-on **Hudson Valley Children's Museum** performs this valuable service on an ongoing basis, every fifteen to twenty minutes from 10/17 until Halloween. Tues. to Fri. 10 to 4, Sat. 10 to 5, Sun. noon to 5. 21 Burd St., Nyack (914-358-2314). $4 admission, $1 materials fee to make a costume.

**Postpartum Panic**—Advice and, better yet, camaraderie is on the way! The **92nd St. Y** resumes weekly "new-parent get-togethers" after a summer hiatus. The drop-in sessions are for parents with babies—who usually come along—under the age of one. Meet in the children's library to discuss the topic of the week, which will cover such suddenly absorbing matters as "Sleep" and "When Parents Disagree." 10/16 and subsequent Wednesdays from 10:30 to noon. Lexington Ave. at 92nd St. (996-1100); $5.

**Tryouts**—Children ages 8 to 17 who long to be up on stage—and are willing to put in long hours and hard work to get there—can audition for **TADA!**'s *A little Moon Theater,* which will have 40 performances from Dec. 20 to Jan. 26. The musical, based on a book by Irene Haas, is about a troupe of traveling players who perform and grant wishes in the towns they pass through. Participation with the professional youth theater ensemble is free. Rehearsals are four days a week after school and, beginning Nov. 6, on Sats. as well. Performances will be Fri. evenings, weekend afternoons, with weekday matinees during the holiday school break. Children need not prepare anything for the audition. They will be taught a song-and-dance combination and be asked to improvise. Auditions are 10/11 from 4 to 6, 10/12 from 3:30 to 5:30, 10/25 and 10/26 from 3:30 to 5:30. 120 W. 28th St. (627-1732). Appointments are required (speak to Ms. Connolly).

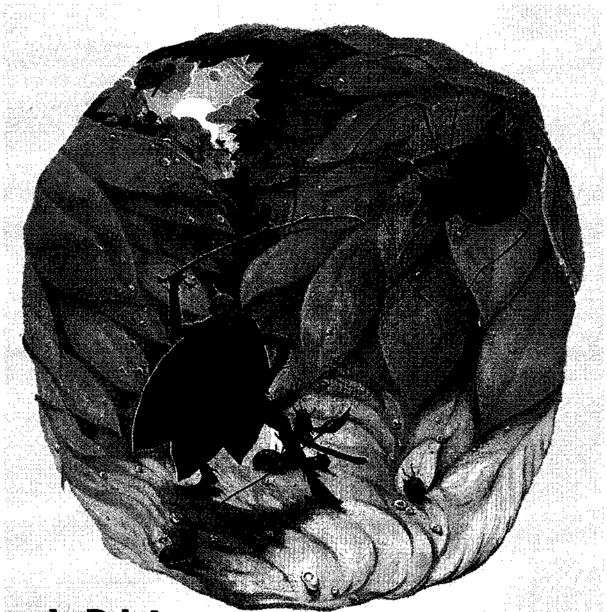
**Onstage**—A talent show of comedians in the 6-to-16 age bracket at the **Knitting Factory.** Performers will have three to five minutes onstage and need to bring four—paying—audience guests. 74 Leonard St. (877-6115); $8.50. Al E. Gator, **The Puppet Company**'s gregarious host, puts on a surprise birthday party for his co-host Tim Ed. Weekends through April 20, 1997, at 1 and 3. 31 Union Square W., at 16th St. (741-1646); $7.50. Reservations required. *Goldilocks and the Three Bears*—with the bears annoyed by intrusive tourists—is at **Puppetworks** most weekends at 12:30 and 2:30 through the end of the year. Call to confirm dates and reserve. 338 Sixth Ave., at 4th St., in Brooklyn (718-965-3391); $5 children, $7 adults.

**Operatic**—A workshop for families, given by the New York City Opera, on Gilbert and Sullivan's *H.M.S. Pinafore.* Characters will be introduced, songs sung, and the plot explored. 10/13 at noon. (Performances of the opera are 10/13 and 10/19 at 1:30, 10/26 at 8, 11/3 and 11/9 at 1:30; tickets are $18 to $70.) **New York State Theater,** stage entrance on Columbus Ave. at 62nd St. (870-5643); $5. **The Metropolitan Opera Guild**'s *Recipe for Dreams,* a one-hour blend of arias, songs, sets, and costumes, is designed to give children ages 6 through 12 a sense of the mystery and beauty of opera. The program is the first of a three-part series that includes *Different Fields* (Dec. 14 at 1, Dec. 15 at 2 and 6:30) and *Gianni Schicchi* (March 1, 2, 9, and 15 at 2); season-ticket holders are also invited to a cast party and receive a home-activity book. *Recipe for Dreams* is on 10/12 and 10/13 at noon and 2. Clark Studio Theatre, Rose Building at Lincoln Center, seventh floor, 70 Lincoln Center Plaza, at 165 W. 65th St. (769-7008). Season memberships to the "Growing Up With Opera" series are $50; individual tickets to these performances are $15.

**Parental Guidance**—Advice on "When to Worry About Your Preschooler," from Harold S. Koplewicz, chief of Child and Adolescent Psychiatry at New York University Medical Center, and other panelists. 10/10 from 6:30 to 8. **The Brick Church School,** 91st St. and Park Ave. (263-5870) Reservations recommended. ●

**Remember When**—Francine Prose reads from her children's book *Dybbuk, A Story Made in Heaven,* based on an old Yiddish tale. Afterward, in the first of several "Family Fundays" at the museum, parents and grandparents draw on their recollections and join children in making family memory albums. 10/13 at 1. **The Jewish Museum,** 1109 Fifth Ave., at 92nd St. (423-3271); $8. Reservations required. ●

**"Jumpfest"**—What with hop scotch, leap frog, aerobics, double-Dutch jump rope, and jumping jacks, there are so many reasons for a child to jump—not to mention sheer joy. **The Staten Island Children's Museum** hosts an American Heart Association–sponsored day of jumping, dancing, healthy snacking, and learning about how to keep a healthy heart. 10/14 from noon to 4. East Meadow, Snug Harbor, 1000 Richmond Terr. (273-2969). Free admission to the above outdoor activities. Museum admission is $4. ●



## In Print
## The Good Fight

**Mary Katherine, who was 3 at the time, seemed to sense that her dad was feeling a little sad. She had asked him to tell her a story. Sitting in the garden of their Shreveport, Louisiana, house at dusk a couple of years ago, author and illustrator William Joyce obliged with a tale of loss and the power of memory, which became the basis for his new book, *The Leaf Men and the Brave Good Bugs* ($15.95; HarperCollins). His other children's books—*Dinosaur Bob, A Day With Wilbur Robinson,* and *Santa Calls,* among them—had taken months to wrestle into their final form on the page, but "this time, the thing just kind of told itself," he recalls, still a little surprised at the thought. "I wanted that sense of peerless delirious heroism utterly removed from everyday life." Joyce had just come back from caring for a dying friend in L.A. The two of them had spent an evening watching Errol Flynn in a swashbuckling old Robin Hood movie; this had lifted his friend's spirits tremendously. "It struck me then that a story well told—that can take you away—is an amazing thing," Joyce remembers. *Leaf Men,* illustrated in his signature wigged-out color-saturated WPA style, follows a tiny band of leaf-clad do-gooders as they team up with a daring bunch of flag-waving doodlebugs to restore "Long-Lost Toy" to its rightful owner—amid chants of "Tiny of body, but brave of heart, we always finish what we start!"**

**BARBARA ENSOR**

**Cue**

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**Maureen Callahan**
*Movies*

**Barbara Ensor**
*Kids*

**Linda Hall**
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*Radio*

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*Television*

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*Nightlife*
*Popular Music*

**Robin Raisfeld**
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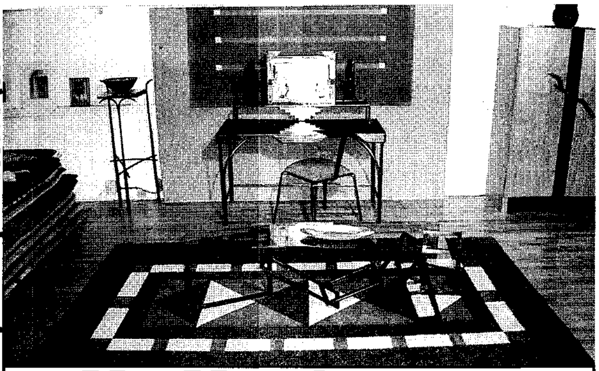
# Home Expo



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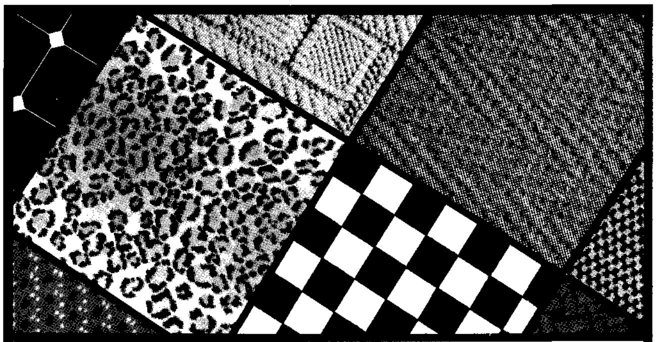

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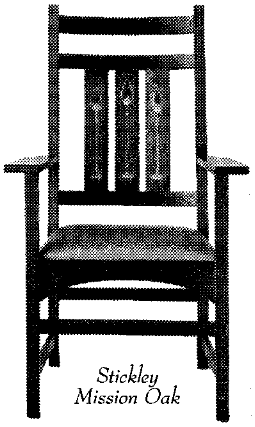

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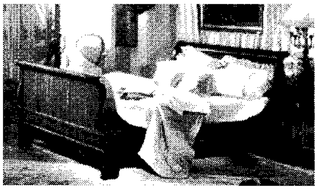

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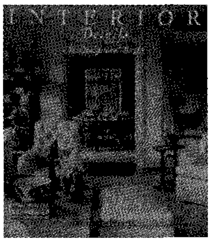

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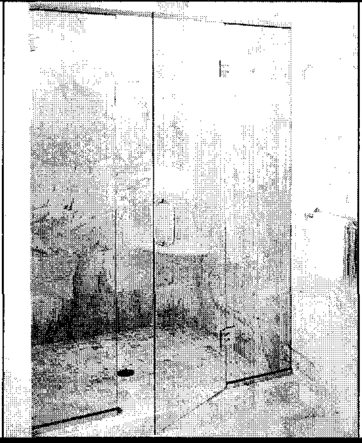

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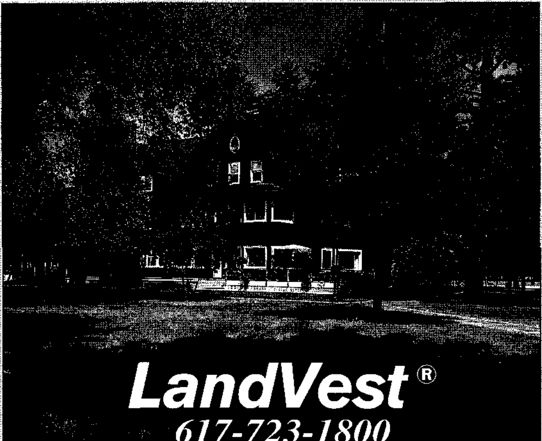

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Continued from previous page.

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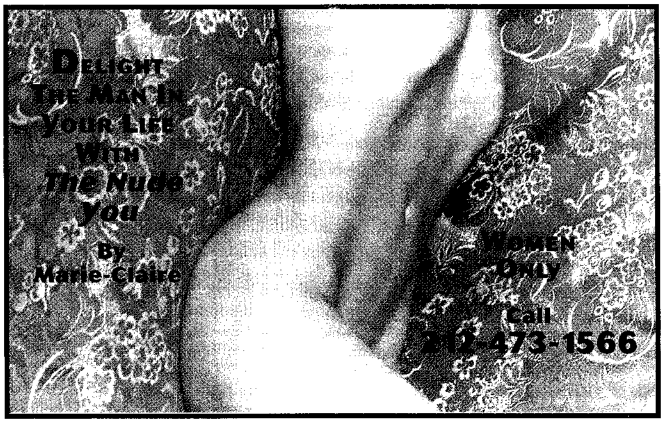
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# Strictly Personals

**Class Act**—Tall, great legs, slim, beautiful blond, sensuous, 37, Jewish, loves travel, tennis, sports. Seeks tall, successful, athletic and fit male, ready for a passionate relationship. Photo/note, please. 2849 ✉ ☎

**Do You Dare?**—Smart, attractive, accomplished male, 40, seeks sensuous, adventurous female to explore NY's wild side. You will not be bored. 2882 ✉ ☎

**Unique, Attractive Female**—37, intelligent, successful, athletic, slim, empathic blond, 5'6", seeks a 35-45 year old male who is interested in marriage and family - intelligent, sensitive, funny, successful, aware and fit. I enjoy tennis, skiing, movies, theater and stimulating conversation. What are your interests? Note/photo, please. 2823 ✉

**Financial Security And True Love**—Are you a young, under 30, trim and beautiful woman or family, deserving of both? Then you can find what others have only promised. Attractive, very fit 5'9", easy to talk to, sincere but funny, mid-forties attorney wants to make your dreams come true. Photo or not. Marriage only. 2912 ✉ ☎

**Eclectic Brunette**—A very attractive ex-ballerina (30s, 5'6", slender), who now works in the medical field, is seeking a multifaceted man (35-50). He should be sincere, attractive and successful, with a kind heart and good self-esteem. My interests include the performing arts, travel to both cities and places of natural beauty, working out at the gym, and spending time with friends and family. 2851 ✉ ☎

**Create Dreams!**—With a warm, top CEO/inventor, a handsome Renaissance type, 5'10", fit, 43. Seeks sweet woman under 37. Phone/photo a must. 2916 ✉

**Spring Into Fall Again**—40-year-old, handsome, intelligent, successful entertainment attorney, often told resembles Robert Redford (no kidding, see for yourself), athletic, 6'2", blondish hair, blue eyes, seeks intelligent, beautiful, lithe, sensuous, sensitive, fun woman, 25-35, who enjoys long romantic walks in Central Park, Kensington Gardens and the Caribbean, and discussing vicissitudes of life. Photo/note. 2931 ✉

**Let's Have It All**—Handsome CEO, very successful, humorous Renaissance man, seeking pretty, unpretentious, accomplished woman, 32-47, perhaps well-analyzed. Phone/note/recent full-length photo a must, please. 2862 ✉ ☎

**Dreams And A Black Lace Dress**—Sensuous, creative, very attractive blond, slender yet curvaceous, early 40s, president of Madison Avenue company, with entrepreneurial spirit, who believes "there are those that see what is and ask why and those that dream what never was and say why not." My interests are varied and range from cerebral to culinary, aesthetic to athletic. I prefer dialogue to cyberchat, Main Street to malls, content to form, write poetry, paint, enjoy city nightlife as well as country wildlife. My counterpart should be accomplished in his field, 45-60, approach life with humor, passion and insight - not afraid of romance/commitment. 2908 ✉ ☎

**Waspish Waist/Wit**—Curvy redhead, 28, 5'6", well-traveled, seeks dark-haired, beanpole-ish, accomplished man, 30s. Note/photo/phone. 2911 ✉

**I Adore Hugs And NYC**—I'm a London lady, young 50s, tall, bright, good-looking, fun-loving. You are positive, loving, articulate. If you're spiritual, too, I'm in heaven. Letter/photo. 2832 ✉

**Asian Knockout**—41, 5'6", 110 lbs, beautiful, very sophisticated, well-educated and smart. Model appearance, well-traveled, car racer (Ferrari), very, very secure financially. Seeking tall, handsome, sophisticated, educated, interesting, successful man. Maybe MD, JD, Wall Street MBA or businessman. (212) or (516) a plus. Photo, please. 2878 ✉

**I Am Attractive And Cute**—37, single, white Jewish female, dark-haired, blue-eyed, professional, 5'3". You are 34-42 (preferably Jewish), tall, attractive, intelligent, stable and secure male. Let's meet. Photo/note for response. 2891 ✉ ☎

**Single Fathers Deserve Attention**—Slim, fit, attractive female, green-eyed blond, youthful 40, seeks kindred spirit who is kind, supportive, emotionally secure, optimistic, and enjoys life. Note/phone/photo. 2826 ✉

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**Elegant, East Side Jewish Lady**—Divorced - no children, petite size 4, late 40s, is seeking an attractive, refined, Jewish professional man, nonsmoker, 47-58, for fun, romance and quality time together. Photo/note/phone number appreciated. 2810 ✉

**Sexy, Leggy Beauty**—Long blond hair, 35, 5'7", 115, Christian, sincere, optimistic exec. Ready to hug and spoil witty, charming professional man, 35-45. 2926 ✉ ☎

**Looking East**—White male, 40, fit, funny and handsome, would like to meet a smart, attractive and slim Asian woman, 28-40, for friendship first. I'm a produced playwright (NY/LA) and Wall Street professional. Desiring diversity with inscrutable beauty. Photo. 2867 ✉

**Romantic And Passionate**—Jewish male, 36, attractive and successful, seeks fabulous romance with female counterpart. I'm bright, warm, affectionate and not afraid of commitment. 2883 ✉ ☎

**Feminine, Passionate**—5'8", 50s. European heritage, South American resident, loving NY, seeks special caring man. 2904 ✉

**Master's In Music**—Very attractive, caring female seeks romantic, interesting, educated man over 50. 2925 ✉

**Where Are You?**—Successful, pretty, petite female, 36, seeks an established, handsome Jewish man, 35-42, who is dynamic, witty, sincere and athletic. If you are not intimidated by beauty and brains, and are looking for a special woman, please respond with note/photo. 2863 ✉

**Share My Pleasant Life**—Stylish, sophisticated Scandinavian woman, MBA, athletic yet feminine, artistic, wise and warm, enjoying lives in NYC and Europe, seeks fit, upbeat, nonsmoking man in his 50s, to explore life, literature, the Web, Zabar's, mountain trails and more. 2818 ✉

**Won't Settle For Less**—College-educated, attractive clinician, 26, bold, adventurous lover of life, looking for single white male, 28-40, who respects women and enjoys companionship. 2927 ✉ ☎

**Time On My Hands**—Could be time spent with you if you are a 30-something, professional Jewish male, nonsmoker. Send note/photo/phone to this petite, attractive Jewish female, 33. 2837 ✉

**Elegant, Beautiful Lady**—Who likes Billie, Bach and Bali, seeks a man who is an educated professional with some time for me, 40s-60s. 2903 ✉ ☎

**First Time - Why Not?**—Handsome, successful businessman, approaching 60, 6', 195, lives CT, works NY, ready to settle down. Romance, theater, golf, tennis, skiing, travel and quiet times are some of my interests. Looking for very attractive, slim, sincere, sensitive, adventurous Christian woman, 5'-5'7", 40-53. Present photo/phone. 2821 ✉

**Professional European Woman**—Seeking friendship with a well-balanced, intelligent Republican gentleman, 60 plus. Must have good sense of humor and style, be financially sound, enjoy travel, art and sport. Letter/phone please. 2804 ✉

**Pretty, Petite European**—Warm, cuddly, 30s, seeks British gent for marriage. 2875 ✉

**Let's Watch The Leaves Change**—Single white male, 34, entrepreneur/CEO, 5'11", 170, blond/blue, in search of attractive, intelligent, serious single female, for friendship, relationship and many more autumns together. Note/phone/photo, please. 2798 ✉

**Pretty, Tall, Slim**—Sensuous, classy, caring, curvaceous businesswoman, 50s. I enjoy outdoors, golf, music, theater, dancing, etc. Love city and country living. Seeking attractive Jewish business or professional man, 60-68. Let's have fun and a great relationship! 2899 ✉

**Nice-Looking Man**—Professional, warm, youthful, trim, 5'10", 56. Seeks a stimulating, slender woman for friendship and romance. I love the arts, music, films, politics, or just a good conversation. Nationality unimportant. Photo. 2834 ✉

**Successful Executive**—Jewish, 45, 6'1", romantic, athletic, secure. She is the most beautiful woman at the dance. He crosses the room. Their eyes meet. He whispers, "Do you slow dance?" She replies... Note/photo a must. 2808 ✉

**Charming, Successful**—Very fit male (ex-model), 34, seeks confident, smart, attractive lady, 20-35, any race, for love and romance. Nonsmoker and great sense of humor a must. Photo/note. 2913 ✉

**Single Jewish Male**—41, business owner, no dependents, seeks kind, fun, romantic, full-figured Jewish female, 25-35, to fall in love with. 2651 ✉

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**Exciting, Pretty President**—Thin, shapely, sensual and successful, pretty, divorced Jewish female seeks attractive, accomplished, professional, sensitive man of character, 48-60, who loves hugs, kisses, Mozart, Matisse, the outdoors and cozy evenings. 2854 ✉ ☎

**Established, Cultured, Vivacious**—Pretty 36-year-old woman, looking for a happy, self-assured Jewish man, 30s-40s, with a great sense of humor. I enjoy dance, music, cooking, travel and the outdoors. Send photo and note. 2920 ✉

**Tall, Dark And Handsome**—Honest, sincere, sensitive and refined, nonreligious Jewish attorney - 6'2", trim, fit, sexy, youthful 56, easygoing, unpretentious, emotionally stable and financially secure. Enjoys city living, summer at the beach, autumn in New England, music and the arts, romantic dinners, golf, fishing, travel and quiet evenings at home with someone special. I am seeking one woman - white/Asian, 35-50, pretty, 5'5" plus, slender and shapely, intelligent and with similar interests and qualities. Will you be the one? Photo/note/phone. 2840 ✉

**Charming Black Male**—Handsome, Columbia MBA, 30s, well-rounded and marriage-minded, seeks accomplished, good-natured, slender, very pretty female with hourglass figure. Photo. 2805 ✉

**Cute, Jewish Funny Girl**—36, 5'1", in great shape, successful, outgoing, sensitive. My passions are theater, film, sports, workouts, reading, laughter. You're a handsome, fit Jewish man under 42, with class, intelligence, confidence, wit, financial security and a kind soul, ready for love, marriage and family (in that order). 2852 ✉ ☎

**Westport, CT Professional Female**—Enjoys tennis, golf, skiing, beach, travel, theater, art. Seeks sincere, intelligent, educated, white, nonsmoking male, 50-55, fit, similar interests. Share life experiences. Photo, please - will exchange. 2731 ✉ ☎

**Manhattan MD**—59, 6'2", 180, seeks bright, upbeat woman, nonsmoker. 2869 ✉

**Beautiful, Independent**—Extroverted, single black female, psychologist, excited by life, music, movies, mambo and ideas, seeks passionate, brilliant man, alive, aware, funny and secure. What makes you sexy is the way you think. 2889 ✉ ☎

**Tall, Dark, Handsome Jewish MD**—6'1", 175, mid 40s, divorced without kids, with a droll wit and love of the arts (especially classical music), is looking for a Jewish or Asian-American female, 20s-30s, who is smart, pretty and stable. Music as a profession or serious avocation an added plus. Photo, please. 2910 ✉

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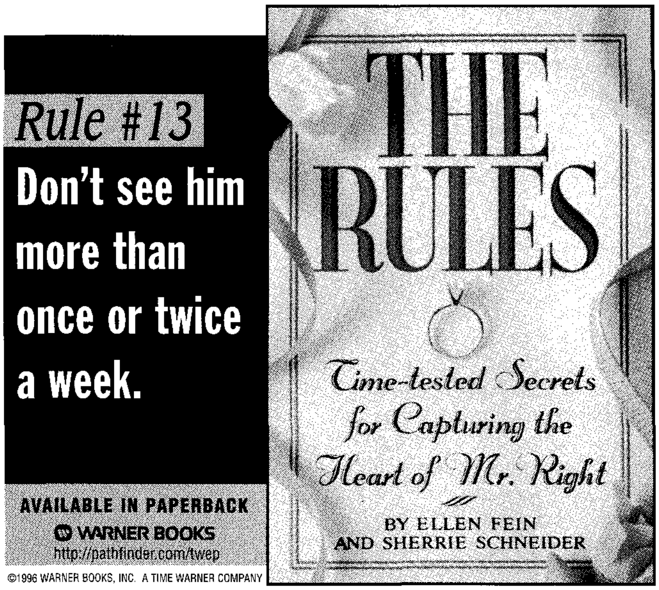
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Time-tested Secrets for Capturing the Heart of Mr. Right
BY ELLEN FEIN AND SHERRIE SCHNEIDER

**Precious Prep-Schooled Beauty**—Classy, divorced Jewish female, youthful 40s, shapely, petite and sweet, Master's degree. Enjoys laughter, cuddling, tennis, golf, cooking, the arts and nurturing a relationship. Seeking Jewish male, established, fit, caring and tender, who values the joys of life, sense of self, and ready for a loving relationship. Note. 2828 ✉ ☎

**East Side, Attractive Brunette**—Private school, Ivy professional, early 40s, transferred to San Francisco area but longs to meet Manhattan-type male who also has gone West. 2827 ✉

**Frequent Visitor To NY**—Next trip November/December '96. Very good-looking Jewish male, 47 (looks younger), from England. Successful businessman, honest, intelligent, articulate, kind and considerate, romantic, sensuous, with a terrific sense of humor. Sounds too good to be true? If you're a Jewish (25 plus), nonsmoking professional/business female, intelligent, genuine, beautiful, tall, in great shape and ready to share your life, please drop me a line with photo to insure reply and meeting in NY. You won't be disappointed! 2831 ✉

**Healthy, Handsome, Gay**—Preppy, professional and creative, white Jewish male, 39, seeks same to eventually share long-term life relationship. I enjoy music, movies, country drives...and care deeply about honesty, trust, commitment, family and friends. Please send letter and photo, or call. 2800 ✉ ☎

**JFK Jr. Is Taken...**—So I'm looking for the next most eligible bachelor in NY! You should be tall, ruggedly handsome, smart, classy, fun, confident, late 30s-early 50s, and experienced in lasting relationships. I am 5'7", very pretty, thin, fit, educated, hard-working and fun to be with. I'm well traveled and open to meet new people, places and things. Let's put our lives together to make one awesome couple. Photo/note please. 2929 ✉

**Female Psychotherapist**—Seeks emotional outlet with honest 35-45-year-old man who craves long-lasting intimacy and its development. Note/photo. 2845 ✉ ☎

**Charismatic, Unique, Creative**—Sharp lady looking for secure, sharp guy, 45ish, who loves pets, NYC/country. 2918 ✉ ☎

**Bladerunner**—Intelligent, handsome, fit, healthy, 48, 6', 195, Jewish male, seeks a woman of independent means (30-38), interested in having a baby. I am responsible, loyal, giving, aware of the cutting-edge quality of this ad. Let's talk about it. 2896 ✉

**Camelot Bound**—5'2 1/2", blond, green-eyed, mid 30s, considered beautiful, divorced with son, comfortable anywhere, dichotomy, enjoys some Margaux to tequila, foie gras to barbecue, opera to jazz, black tie to pool tables, skiing to swimming, Europe, Nepal, New Orleans, fireplaces and flowers, motorcycles and art, water and moonlight, reading, writing, learning, independent and successful, creative. Seeking great wit, insight, looks... highly successful yet grounded, socially conscious man, 28-44. Photo/note. 2890 ✉

**Sweet Ivy Grad**—Attractive computer professional, 31, 6', fit, white man - seeks nice, intelligent, attractive, slim, 24-33, over-5'3" woman for romance. I enjoy dining, movies, music. 9462 ✉

**Handsome Jewish Guy**—44, 5'8", 150, professional, with sense of humor, many interests - seeks a slim, kind, caring and affectionate Jewish woman for lasting relationship. Photo, please. 2886 ✉ ☎

**I'm Not Jewish But I Need A Mensch**—Bright, beautiful Englishwoman, 45, 5'7", artist/writer/designer, seeks a man ready for real life, who passionately engages with people and the world - and is ripe for a real relationship. 2819 ✉ ☎

**Asking Too Much?**—I'm a thoughtful, down-to-earth, athletically built Manhattan male, 34, who loves theater, movies, Central Park. Looking to meet a warm, playful, attractive Jewish woman, 24-35, to laugh with, explore the City, share feelings and interests. Photo, please. 2902 ✉

**Sharing Sunsets, Laughter, Warmth**—Easygoing, sensitive nature lover who enjoys culture (54-year-old male - looks younger), seeks female life partner. 2839 ✉

**Gorgeous Blue-Eyed Blond**—35, big heart, bright mind, affectionate nature encased in a beautiful and very sensuous body - seeks handsome, very established man, for love, marriage and family. Note/photo (will exchange). 2801 ✉

**Do You Miss The Lure Of Fire?**—The pull of passion? If you're handsome, very successful, tall, 39-52, with great wit, charm, intellect and confidence, this very pretty, sexy, Jewish, accomplished, heat-seeking, hazel-eyed brunette, 5'7", 42, hopes to find spontaneous combustion leading to forever. We'll fan the flames of romance as we ski, laugh, travel and create gourmet meals. Let the sparks fly and tell me what you'd do with fire once found. Note/photo/phone. 2796 ✉

**Shy, Unconventional**—Barely noticeable professional guy, seeking down-to-earth, energetic, opinionated woman. I'm 36, look 34, like all city stuff, am active and a little lost. You should be mid 20s to mid 30s and clean. I look like bad coffee; you can look like whatever you want, but be alive! Thanks. 2817 ✉

**Gay Male, Asian**—42, 5'9", 145, cute professional, gym and cultured, seeks a white male for relationship. Italian a plus. Photo/phone, please. 2814 ✉

**Don't Waste Time**—Handsome, trim, financially secure, open-minded, MBA, white professional male, 42, 5'10", 175 lbs, seeks bright, sincere, attractive lady, under 35, for the best life has to offer. Photo appreciated. 2872 ✉ ☎

**Elegant, Pretty, Adventurous**—Cerebral and educated, youthful, slim female, 52, 5'8", desires a delicate balance of intelligence, kindness and chivalry in an accomplished, fit male, 40-55. 2936 ✉ ☎

**Pretty Redhead**—37, big blue eyes, fit, vivacious, looking for attractive, fit, witty man, 35-45, with a successful career (or at least a dream!), to share chemistry and conversation. Note/photo. 2898 ✉ ☎

**Clyde Seeks Bonnie**—For crimes of passion, deeds of affection, and a lifetime of adventure. 26-36. Mug shot and rap sheet required. 2856 ✉

**Well-Bred Investment Banker**—Traditional values, with passion for romance, work, play, humor, 39, great shape/looks, seeks warmhearted, eclectic cover girl, 30s, ready to enjoy autumn in NY. Photo/note. 2812 ✉

**Triple "A" Grandma**—Adorable. Affectionate. Alluring. Desires Jewish grandpa for fun, culture, travel, cuddling, mutual spoiling. 2847 ✉

**It's Time**—International executive, 35, handsome Jewish man, ready for the "C" word, seeks a like-minded woman of depth, intellect and varied interests, who is similarly loving, honest, spiritual, dynamic, caring, communicative, secure and well-educated, to share and build a life of happiness. Photo if available. 2825 ✉

**(201)**—Attractive, slim, bright Jewish female seeks 55-63, tall fit man. 2924 ✉ ☎

**Mourning The End Of Summer?**—You need a new man in your life. He's tall, dark, handsome, funny, successful, affectionate, down-to-earth, Jewish, 40s, businessman. If you're marriage-minded, 30s, respond now. Photo/phone/note. 2865 ✉

**Still Searching And Hoping**—To find a lady to enjoy life with. I'm a self-employed Jewish businessman, 41, 5'9", good-looking, financially secure. I enjoy a wide range of activities such as tennis, skiing, theater and great food. I'm looking for one lady who is polished, charming and has a great sense of humor, for a committed relationship. Photo please. 2885 ✉ ☎

**S.O.S.**—Seeking outstanding soul mate. Single Jewish male, 37, very attractive, 5'10", sincere, seeks attractive, cute, fun-loving, single Jewish female, 28-35, for serious relationship only. Photo/phone. All responses answered. 2799 ✉ ☎

**Jewish Widower**—Tall, caring, sensitive, warm, funny, financially secure, good-looking, nonreligious, seeks slim, attractive widow, 45-55, to share all life has to offer. Recent photo/phone a must. 2829 ✉

**Successful, Spiritual, Sensual**—Entrepreneur, 37, 5'10", 175 lbs, very attractive, athletic build, self-aware, adventurous, down-to-earth, intelligent, evolved - loves travel, culture, tennis, reading, skiing. Seeks similar woman of depth, very attractive, fit, to share life with. Ability to travel a plus. Note/photo. 2874 ✉

**I Could Be The One!**—This cute, funny, considerate male, 32, 5'7", enjoys tennis, working out, dancing, theater, mountains and exotic travel. Seeks athletic, bright, nonsmoking Jewish lady, 25-33, to be my only one. Photo - will exchange. 2850 ✉

**Quality Woman**—Wonders if you are a special man, 59 plus, nonsmoker, physically and emotionally healthy, intelligent, communicative, romantic, passionate, with a caring heart. If so, we are alike. I await your reply to share laughter, love, all of life's pleasures in a monogamous relationship. Note/photo. 2909 ✉

**Mountains, Ocean, Central Park**—Fit, pretty, well-educated writer, outdoorsy, many interests, 34, seeks smart, handsome, athletic, adventurous, laid-back man, 30-45. Note/photo. 2881 ✉

**Brainy, Beautiful Redhead**—Long hair, green eyes, sweet, caring and unabashedly feminine baby boomer, seeks accomplished, successful man of loving, generous nature. Object: genuine friendship. 2846 ✉

**Lovely Lady Seeks Soul Mate**—Very attractive, 37, independent, successful (Fortune 500), cultured, romantic, intelligent, healthy, blond/blue, 5'3", athletic, great body. Lover of life, nature, travel, art, etc... A positive spirit, honest and real, with a heart of gold. Like you, I am ready to meet my special someone. You are 40-55, high powered, very successful, handsome, physically fit, insightful and kind (NYC, CT area). Also a lover of life, yet with that special someone can relax, smell the roses, explore and truly appreciate all the universe has to offer! Photo and note please. 2915 ✉

**Gay White Male**—39, attorney with heart and soul, great sense of humor and many interests (theater, politics, travel, reading), seeks high-caliber man who values intelligence, integrity and a good laugh at the end of a hard day. I'm 5'11", slim, darkly handsome, gym-fit, psychologically-minded. You should be a self-aware, good-looking, cultured, healthy professional, 30-49, ready for a genuine relationship. Nonsmoker. Note/photo. POB 7646, FDR Station, NYC 10150

**Sensitive, Sensual, Sexy**—Italian/Jewish, 37, male artist with dark hair/eyes looking for the same in a woman. Photo. 2806 ✉

**First-Timer: Handsome**—Blue-eyed businessman, trim, passionate, youthful 40s, seeks his classy, attractive, sincere, slim forever gal, 29-41. I enjoy the outdoors, music, dining, dancing, and more. (203)/(914)/(212) preferred. Note/photo/phone. 2816 ✉

**Educated, Successful, Spiritual**—Tall, slim Parisian woman seeking love and marriage. Interested in relocating to US (FL or LA) and beginning a new life with cultured, mentally and physically healthy, secure, prosperous gentleman, 45 plus. I love the arts, sea, nature, antiques, travel, the outdoors. Are you man enough not to be frightened by a strong, attractive woman? Then write to me and let's share our hopes and dreams. Picture please. 2809 ✉

**It Still Exists**—Affectionate, incurably romantic, single Jewish female, 39, PhD, 5'3", inner/outer beauty, athletic, passion for life... Seeks single Jewish male who's playful, insightful, sincere in having loving relationship, marriage, family. 2833 ✉

**Tall, Slim Gentleman Of Good Values**—51, 6'4", 180 lbs. Handsome Hamptons homeowner, Christian, Caucasian, tradesman, business owner - enjoys Hamptons easy life. Seeks 44-plus, tall, slim Manhattan lady of good taste, to share weekend dance floors. Thank you. 2905 ✉

**Outdoorsy Man**—50, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned. Seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo, please. 2858 ✉

**Seeking**—Masculine man with love of architecture, design or European travel, for intro to extremely pretty blond woman, 39, with a tremendous zest for life, great style, world traveler. Has a soft spot for architects and veterinarians. No toupees. 2844 ✉

**Handsome Psychologist**—Sincere, down-to-earth - looking for bright, attractive woman, 30-45. Photo. 2887 ✉

**My List Is Endless**—I'm convinced yours is too... You're Jewish, male, 5'11" or over, 35-45, talented, handsome, heartwarming, personable, athletic (a must), and enjoy a variety of interests, from the NY Knicks to the theater, from the beach to the ski mountains, from a cocktail to a beer, from Tony's pizza to the Palm, from a miniskirt to a pair of sweat pants. Life would be exciting. I've built my house and am ready to build with you a lifetime of joy. Photo/note. 2811 ✉ ☎

**You Won't Be Disappointed**—Professional, Jewish LI lady, 42, long auburn hair, green eyes, svelte, seeks mensch for best friend/lover. Photo/note. 2822✉

**Man Of Means**—Looking for love. Notably handsome, funny, Jewish, 45, divorced, seeks younger woman. Open to all faiths. Note/photo a must. 2864 ✉

**Petite, Adorable Woman**—With big heart, mind and soul, seeks attractive, intelligent and very funny, single Jewish male (30-39), with both feet on the ground, who can sweep me off mine. Photo/note. 2871 ✉

**Stop!**—Romantic business executive, single, white Jewish male, nonsmoking, 37, attractive, kind and caring, with diverse interests, seeks romance and friendship with single Jewish female, 25-35, who's ready for sincere, committed relationship. 2824 ✉ ☎

**I'm The One**—For a highly successful, emotionally/financially secure male. I'm upbeat, warm, bright, a youthful 48, blond/blue, very attractive, 5'5", trim, shapely NYC entrepreneur. Photo. 2893 ✉

**Looking For Attractive**—Slim single female for dating and possible relationship. I am a quiet, easygoing single male, 48, European-born. 2870 ✉

**Imagine Me:**—Very pretty, blue-eyed blond, 5'6", 40s, Jewish professional woman, who is fun, creative, warm and sensitive. Imagine you: cerebral yet sexy, kind, energetic, previously married man, 40-55, ready for love. 2892 ✉ ☎

**Beautiful, Hazel-Eyed Brunette**—33, with an extraordinary sense of style and a successful business life - loves skiing, working out, rollerblading and traveling. Seeks Jewish, handsome, driven, marriage and family-minded, accomplished and ambitious business or professional man, 33-43, who is physically fit, active, sophisticated and loves sports. Sense of humor, compassion and integrity a must. Note/photo. 2842 ✉ ☎

**Short And Sweet**—Cute, smart, big beautiful eyes with a soul to match - fund manager for a major investment firm - is ready to invest in a relationship with an intelligent, physically, financially and emotionally secure man, 30-45. 2795 ✉ ☎

**Ready To Go**—To the altar for the first time. Loyal, generous, affectionate, Italian-American professional male, 49, looking for slim, attractive female, 28-39, with old-fashioned values, interested in starting a family from scratch. Photo appreciated. 2859 ✉

**Bright, Sweet, Luscious Brunette**—37, genuine, offers love, commitment and fun to one heck of an accomplished, funny, generous and huggable man. 2876 ✉

**Aveo Ergo Sum**—Dark hair, full lips, great hips make me swoon... This confident, truly handsome man: teacher, licensed massage therapist, pre-med student, 32, 6'2", 185 lbs, brown hair, hazel eyes, athletic, highly creative, caring, passionate and sensual, with special interests in Latin America, mountain sports, dancing and children, seeks his match in a strikingly beautiful, gifted and giving woman, 25-39, who is physically/emotionally fit and of brilliant mind, loving heart, insightful wit and healthy libido. Photo please. 2835 ✉

**Polite, Articulate, Imaginative**—Handsome, athletic (can't dance - can learn), creatively funny, confident and sane, somewhat unconventional, constantly curious, successful man in his 30s, would like to meet a woman over 5'4" to mix and match adjectives. Photo/note. 2830 ✉ ☎

**Slender 'N' Statuesque**—Jewish (nonreligious) woman, a lovely, separated mom, seeks a warm, friendly, reliable and attractive MD, lawyer or other professional man, for lasting and loving relationship. Manhattan preferred. Late 30s-late 40s. Photo and note. 2895 ✉

**Art History Professor**—Ivy PhD, Fulbright, warm, good-natured, musical, 37, 5'3", 118 lbs, fit and attractive. Enjoys family, friends, work, museums, nature, performing arts, film, travel and sports. Seeks loving and considerate, unattached man under 45. Note, phone number and photo please. 2879 ✉

**Pert, Pretty, Petite**—Woman in mid 40s, seeks man with a generous spirit, positive attitude and lively mind. I'm a communications professional who loves modern art, ballet, theater, friends and travel. Note please/photo optional. 2841 ✉ ☎

**Free Spirit**—Attractive, adventurous, warm, outdoorsy and successful white female, 38, seeks intelligent, spiritual, athletic Jewish guy with similar qualities, for friendship, love, travel, maybe more! Nonsmoker. Phone/note/photo. 2906 ✉☎

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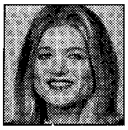
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**Seek Offbeat Yet Upbeat**—Spontaneous woman, sometimes serious/sometimes frivolous, but always sensitive - pretty, Waspish or Oriental, mid 40s-mid 50s, who follows her intelligence, learning and good taste rather that what's fashionably "in". She has enthusiasm, good sense of humor, pleasing voice/accent, great legs (shapely and straight), and must have a slender, in-shape figure. No smoker or right-to-lifer. I'm a divorced, slim, in-shape, considered attractive, financially secure, outspoken Wasp man who enjoys lots of tennis at B level, fine Bordeaux, history-related travel and Bach to Broadway. Send note, phone and recent clear photo. 2868 ✉

**Sweet, Smart, Pretty**—Loving woman, 29, 5'7", brunette, with a passion for life. Ready for love, marriage, friendship with a kind, warm, generous, intelligent, extremely successful male. Photo. 2934 ✉ ☎

**Seeking Asian Lady**—Of class and maturity, to be at the center of love and serious attention of this highly educated, successful, young and athletic professional in his early 50s. 2897 ✉ ☎

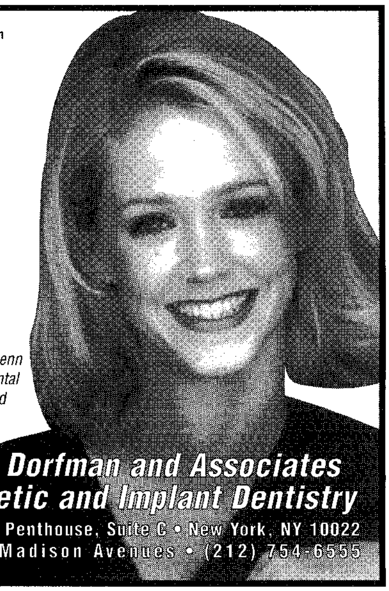
**Frankly Fabulous Female**—Looks, brains, class, NY and Hamptons life style. Seeks home for her heart with qualified white male, 58-65. 2917 ✉ ☎

**Curious**—Does the guy I am looking for answer personals?! He's 31-39, Jewish, professional, as comfortable with a beer as a cabernet, has a great laugh and warm smile. Most importantly, he wants to share friendship, romance and possibly more with someone like me: a 5'6", cute, leggy, playful, intelligent, 31-year-old Jewish woman who loves music, skiing and life's great adventures. Satisfy my curiosity. Send note/photo. 2932 ✉

**The Macarena Or The Hora**—I'm there. Naturally pretty, adventurous, down-to-earth, professional Jewish female, 36, equipped with reflex hammer, scalpel, tennis racquet, skis, bicycle, Philharmonic and Ranger tickets, and thousands of photos of my adventures on the ground/mid-air. Seeking professional Jewish male, 30-45, with a passion for life, who also believes the sky is not the limit. Photo/note. 2794 ✉ ☎

**Pretty, Vivacious, Warm**—Bright, fit, professional Jewish woman seeks man, 45-65, for a fun and meaningful relationship. Children or teenagers preferred. 2813 ✉

**Sensuous, Striking, Slim Blond**—5'7", 38, creative professional woman, into music, arts, outdoors. Seeks adventurous, intriguing, fit, successful man, 35-45. Note/photo. 2873 ✉



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# Strictly Personals

**Bright And Blue-Eyed**—Anglo/Argentine woman seeks her own local hero (38-45). I am a low-key, outdoorsy swimmer who loves art and all creatures great and small. You are a tall, fit, successful, happy, well-traveled Christian, who works in a creative field/academia/cultural institution, a nonsmoker who speaks at least two other languages. Note/photo. 2928 ✉

**Starting Over At 49**—Successful female business owner, widowed, seeks professional Jewish male, 50 plus, to share life's 3 T's: tennis, theater, travel (yet still enjoys cooking). Son and daughter on their own. No desire to remarry, 5'4", 110 lbs. Looking for a soul mate to have fun... Drop me a note - you might be pleasantly surprised! 2803 ✉

To advertise in the **STRICTLY PERSONALS** section, call: **212-779-7500**

**Beauty, Brains And Personality**—Stunning, 39-year-old beauty with dark hair, green eyes and model's figure - very successful surgeon with multiple interests and exceptional style - seeks an equally successful, attractive professional male, 34-49, who is kind, sensitive and caring, for long-term commitment and possible marriage. Photo/note. 2919 ✉

**Autumn In NY**—Is so exciting with a petite, slim, warm brunette. You: a kind professional male, mid 40s-50s. Note. 2888 ✉

**I Need You Mr. Right**—Lovely of face and form, voluptuous, statuesque, much inner beauty, 5'6", Caucasian, in 40s. Varied interests - my main love is being romantic with my man. Love outdoors. Younger/older okay - not beyond 62. Be nonsmoker, kind, giving, financially sound - ready for marriage. Recent photo. 2838 ✉

**LI Lady Doctor**—Seeks the company of a special gentleman. I'm 36, white, Christian, attractive and athletic. My passions include running, golf and the great outdoors. If you're a spirited, optimistic man who treasures honesty and trust, I'd love to hear from you. Photo/phone. 2935 ✉

**Bearded, Bearish**—Architect/photographer, 68. Loves good music, movies, cats, puns. Wants to share museums, concerts with a nonsmoking Manhattan woman. 2901 ✉

**Female Journalist/Producer**—Exotic, slim and curvy, spunky, athletic, 40, 5'7", Jewish, nonsmoker - lover of music, ideas, science and high-tech. Seeks Jewish, tall, hip Renaissance man, 35-48, desirous of soul mate. Please be cerebral and playful, communicative and kind, with a sense of wonder about the universe. Photo appreciated. 2836 ✉☎

**Unique Opportunity**—Understated, very successful Manhattan/entrepreneur, male, 46, generous, fit, with integrity, humor, easy smile, rugged good looks - enjoys exercise, travel, the arts and family. Seeks slender, bright, affectionate, classically beautiful lady, 28-42, sensual, upbeat, to share romance, thoughts, and life's surprises. Note/photo. 2922 ✉

**Bi White Male**—46, 6', 190, handsome, smart, fit, with a generous nature, seeks a younger friend (28-36) with similar stats for fun and friendship. 2855 ✉

**Very Pretty With Brains**—Stylish, slender, cultured, well-educated (212) writer, seeks professional or businessman with heart and sense of humor, 50-64. Note and photo. 2866 ✉

# Assortments

**Premier Parties** presents - Blind Dates, Bad Dances, Personal Ads & The Hamptons. The outrageous, new, Off-B'Way, interactive comedy & mixer for Jewish singles! Like a cross between Tony & Tina's Wedding and Saturday Night Live - only more fun, because you're involved!

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2 Opening Nights - Thur., Oct., 10th, The Ballroom at Lincoln Square Synagogue, 200 Amsterdam Ave., W. 69th St., starts 6:45pm. On Sat., Oct., 19th, at The Warwick Hotel, 54th St., 6th Ave., 9:00pm. Doors open 15 minutes before both shows. Please arrive early!

Tickets include show, refreshments, coat check, gratuities, mixer, music, & surprises. Price: $35 w/invite, $40 w/o. 2 tkts, $31.50 each. There's nothing else to buy. Add'l discounts; groups of 3+. Adv. tkt. sales highly recommended. For invites/sales call: 212.717.0579 M-F 10am-7:30pm. AMEX accepted.

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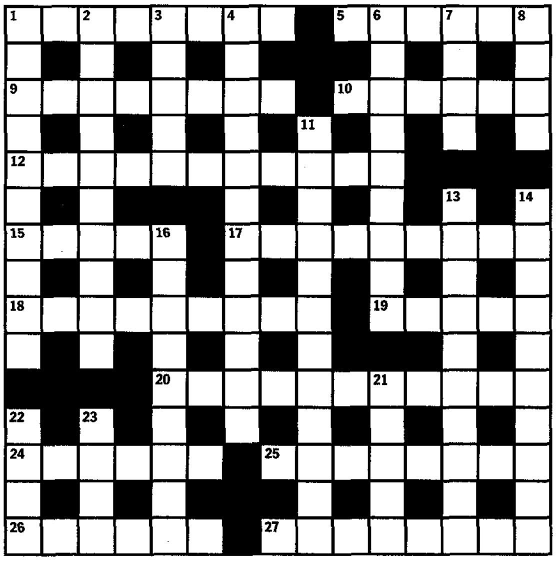
# The 'Guardian' Crossword

**ACROSS**
1 The rear light goes out. (4-4)
5 Fashionable—and sexy? (4,2)
9 That's about right: Northern Ireland is approaching a state of peace. (8)
10 Fan given a prison term. (6)
12 Rose and Iris will be at the wedding. (6,5)
15 A time for reflection when surveying the battleground. (5)
17 Cricket stroke providing the first run. (4,5)
18 Mortal, like Reynard. (9)
19 View of the sunrise across the lake. (5)
20 Together they make up a story. (11)
24 Proud, but from on high mercy is shown. (6)
25 Left Spaniard for West African. (8)
26 A form of credit, or debit. (6)
27 Numbers to note in singer's programme. (8)



**DOWN**
1 For holding documents, basic fees may be about right. (10)
2 The many-meteor deployment showed the Air Force's determination. (10)
3 Raise your hat to the English creme de la creme. (5)
4 Casually reads through Punch, for instance. (12)
6 Commonwealth regiment presses round the flank. (9)
7,8 Injury when outside left stumbled is a break. (4-4)
11 Delivery point nearest to station. (12)
13 While away, write answer to the clue "Tide of sentiment (4)." (4,2,4)
14 Means to gain over with bribes. (10)
16 Is he about to enter Greek Orthodox? Definitely not. (9)
21 Irish girl, up early, has early night. (5)
22 Part-time staff under suspicion of taking stock. (4)
23 The Yard is well-run. (4)

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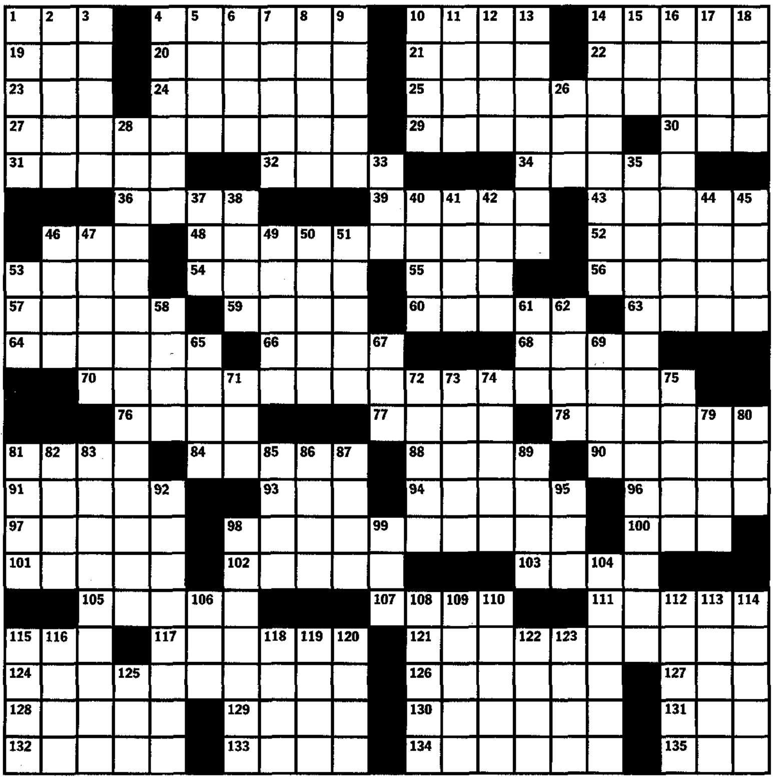
# 'Bob-Bob-Bobbin' Along': 'Cue' Crossword • By Maura B. Jacobson

**ACROSS**
1 Tidal outflow
4 Unloaded the garbage
10 Monopolizes
14 Brightly colored parrot
19 Spinks opponent, 1978
20 Everlasting, in odes
21 Eye defect: suffix
22 Wear away
23 Singer BOBBY
24 Next to
25 Poet Laureate ROBERT
27 BOBBY
29 Brings joy
30 Checkers choice
31 Skedaddle
32 Gaelic language
34 Busy, as a phone
36 Pre-owned
39 Hall-of-Famer BOB
43 Illuminated again
46 Maui memento
48 Italian ROBERT
52 Growing outward
53 Cauldrons
54 Highest points
55 Top fighter pilot
56 Wedding-gown material
57 Bard ROBERT
59 Retained
60 Sinus problem, with 65-Down
63 Part of S.A.T.
64 Kind of newspaper notice
66 ROBERT Schumann song type
68 ROBERT De ——
70 Cabinet ROBERT
76 Null's go-with
77 Emerald Isle
78 Request
81 Gold cloth
84 ROBERT Burns and ROBERT Lowell
88 Darns
90 Explorer ROBERT
91 Chimp's cousin
93 ROBERT Benchley's forte
94 Cads
96 Coll. sports league
97 Roundup rope
98 Military ROBERT
100 "—— Blu, Dipinto di Blu," 1958 tune
101 Reply to "are not!"
102 Speechify
103 Point in time
105 ". . . the —— a perfect day"
107 Take the sun
111 Hacienda brick
115 Hockey BOBBY
117 Heavy shoe
121 BOBS
124 Baseball ROBERT
126 Absorbed in
127 Prosecuting attys.
128 Entertain
129 One of the Murdochs
130 Like much Schoenberg music
131 Between zeta and theta
132 Office archives
133 Danson and Williams
134 Invent
135 BOB'S radio partner

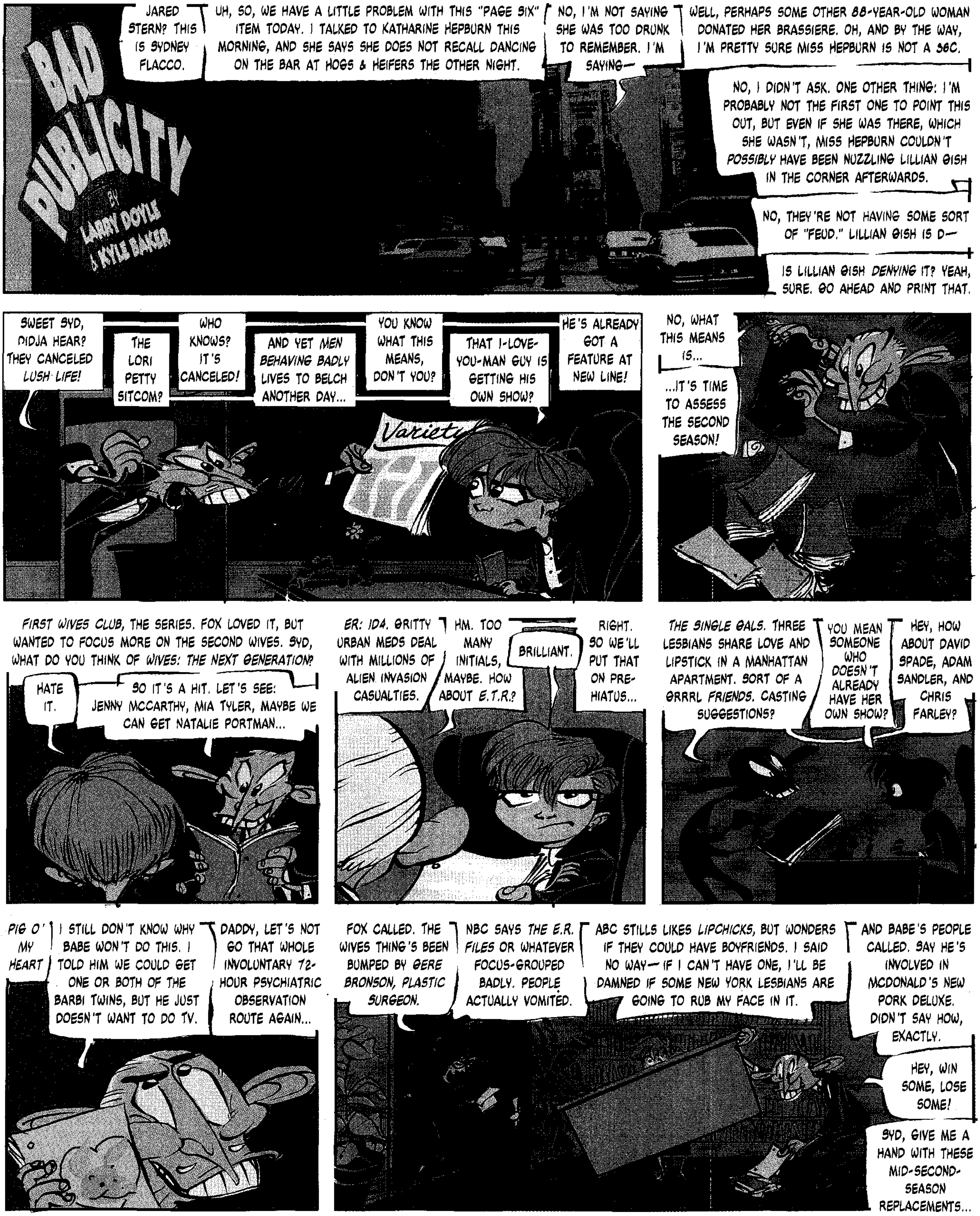
**DOWN**
1 Roof overhangs
2 Alpine Mont
3 Kin of lotto
4 Red-ink items
5 Southwestern Indians
6 What gears do
7 Shopper's concern
8 Home of a Biblical witch
9 Ocean bottoms
10 Comedian BOB
11 Volkswagen competitor
12 Sophia's colleague
13 "The Great ——," ROBERT Duvall film
14 Takes the dimensions of
15 Timetable abbr.
16 Interconnect
17 "Zip——Doo-Dah"
18 Go one's way
26 Skin bump
28 Author ROBERT
33 Right-angle shape
35 Congressional ROBERT
37 Paleozoic, for one
38 Landing pier
40 Panache
41 Translucent silicate
42 Change for a five
44 Gleason's "How sweet ——"
45 Camp sight
46 Zhivago's love
47 Schoolboys' jackets
49 Refine metals
50 Brown photo tint
51 Ending for poly
53 Former G.I.s' gp.
58 Mexican snack
61 Before a B
62 Succotash bean
65 See 60-Across
67 Go blond
69 Sound hoarse
71 Ancient Tokyo
72 Baryshnikov's nickname
73 Fisherman's basket
74 Staircase post
75 "—— in the Crowd"
79 ROBERTS
80 Scandinavian rug
81 "Damn Yankees" girl
82 Composer Khachaturian
83 Showing great expertise
85 Wide-mouthed pitcher
86 Singing Turner
87 No dele
89 Toboggan, after BOB
92 Farewells
95 Last word of "America the Beautiful"
98 Cry of encouragement
99 C.S.A. soldier
104 Snitch
106 Assn.
108 In the lead
109 "A votre ——" (Parisian toast)
110 St. Petersburg's ballet company
112 Having seniority
113 —— retreat (withdraw)
114 Emerson form
115 Norwegian saint
116 Duo after do
118 Injure a torero
119 Gung ho
120 ROBERT Stack role
122 Hindu princess
123 Saratoga springs
125 African-fly syllable

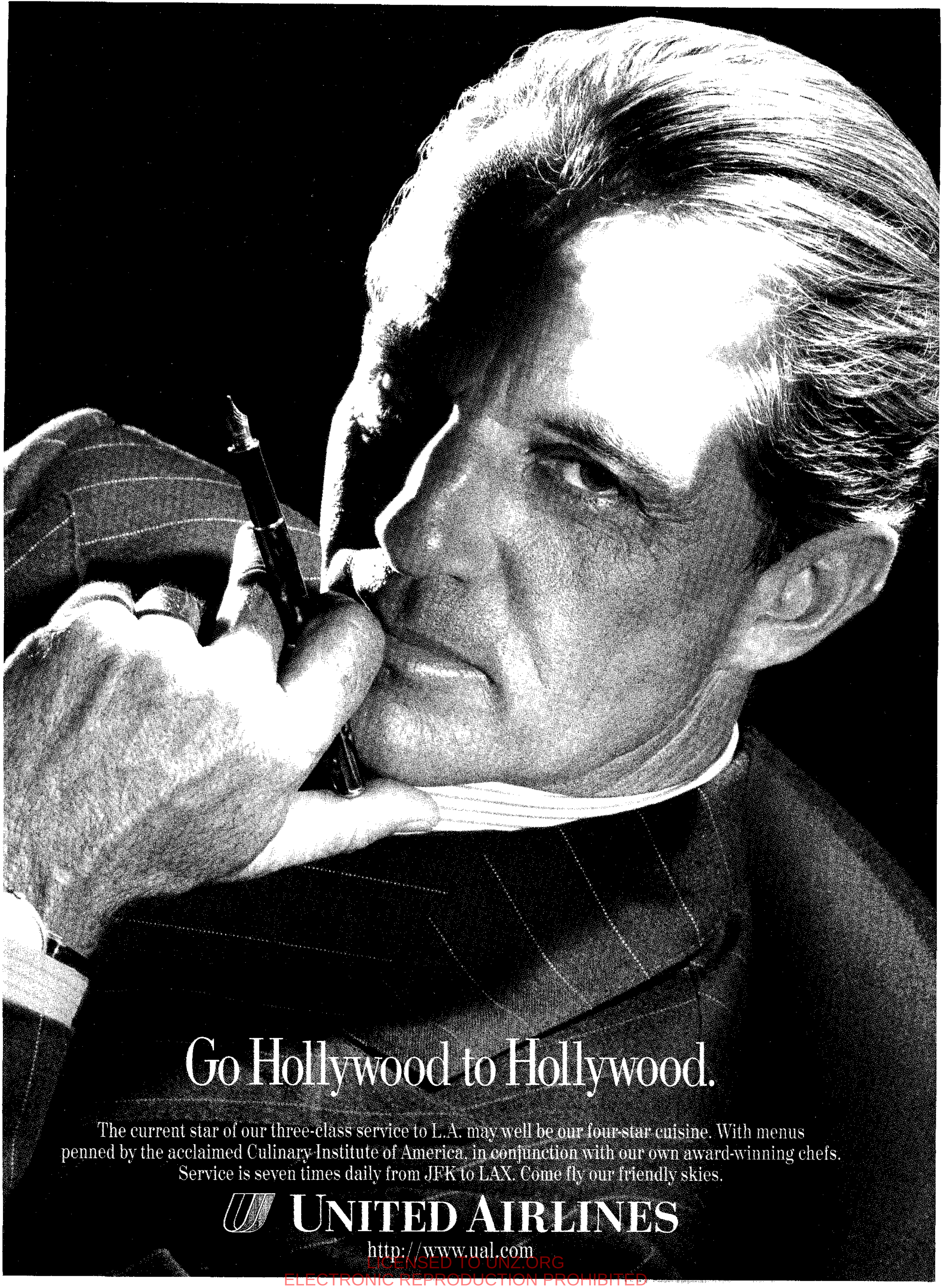


Solutions to last week's puzzles appear on page 127.

# Yock-o-matic

*As the first fall shows start getting canned, the Flaccos instinctively sense an opening.*


BAD PUBLICITY
BY LARRY DOYLE & KYLE BAKER
JARED STERN? THIS IS SYDNEY FLACCO.
UH, SO, WE HAVE A LITTLE PROBLEM WITH THIS "PAGE SIX" ITEM TODAY. I TALKED TO KATHARINE HEPBURN THIS MORNING, AND SHE SAYS SHE DOES NOT RECALL DANCING ON THE BAR AT HOGS & HEIFERS THE OTHER NIGHT.
NO, I'M NOT SAYING SHE WAS TOO DRUNK TO REMEMBER. I'M SAYING—
WELL, PERHAPS SOME OTHER 88-YEAR-OLD WOMAN DONATED HER BRASSIERE. OH, AND BY THE WAY, I'M PRETTY SURE MISS HEPBURN IS NOT A 36C.
NO, I DIDN'T ASK. ONE OTHER THING: I'M PROBABLY NOT THE FIRST ONE TO POINT THIS OUT, BUT EVEN IF SHE WAS THERE, WHICH SHE WASN'T, MISS HEPBURN COULDN'T *POSSIBLY* HAVE BEEN NUZZLING LILLIAN GISH IN THE CORNER AFTERWARDS.
NO, THEY'RE NOT HAVING SOME SORT OF "FEUD." LILLIAN GISH IS D—
IS LILLIAN GISH *DENYING* IT? YEAH, SURE. GO AHEAD AND PRINT THAT.
SWEET SYD, DIDJA HEAR? THEY CANCELED *LUSH LIFE!*
THE LORI PETTY SITCOM?
WHO KNOWS? IT'S CANCELED!
AND YET *MEN BEHAVING BADLY* LIVES TO BELCH ANOTHER DAY...
YOU KNOW WHAT THIS MEANS, DON'T YOU?
THAT I-LOVE-YOU-MAN GUY IS GETTING HIS OWN SHOW?
HE'S ALREADY GOT A FEATURE AT NEW LINE!
Variety
NO, WHAT THIS MEANS IS...
...IT'S TIME TO ASSESS THE SECOND SEASON!
*FIRST WIVES CLUB*, THE SERIES. FOX LOVED IT, BUT WANTED TO FOCUS MORE ON THE SECOND WIVES. SYD, WHAT DO YOU THINK OF *WIVES: THE NEXT GENERATION?*
HATE IT.
SO IT'S A HIT. LET'S SEE: JENNY MCCARTHY, MIA TYLER, MAYBE WE CAN GET NATALIE PORTMAN...
*ER: ID4*. GRITTY URBAN MEDS DEAL WITH MILLIONS OF ALIEN INVASION CASUALTIES.
HM. TOO MANY INITIALS, MAYBE. HOW ABOUT *E.T.R.?*
BRILLIANT.
RIGHT. SO WE'LL PUT THAT ON PRE-HIATUS...
*THE SINGLE GALS*. THREE LESBIANS SHARE LOVE AND LIPSTICK IN A MANHATTAN APARTMENT. SORT OF A GRRRL *FRIENDS*. CASTING SUGGESTIONS?
YOU MEAN SOMEONE WHO DOESN'T ALREADY HAVE HER OWN SHOW?
HEY, HOW ABOUT DAVID SPADE, ADAM SANDLER, AND CHRIS FARLEY?
*PIG O' MY HEART*
I STILL DON'T KNOW WHY BABE WON'T DO THIS. I TOLD HIM WE COULD GET ONE OR BOTH OF THE BARBI TWINS, BUT HE JUST DOESN'T WANT TO DO TV.
DADDY, LET'S NOT GO THAT WHOLE INVOLUNTARY 72-HOUR PSYCHIATRIC OBSERVATION ROUTE AGAIN...
FOX CALLED. THE WIVES THING'S BEEN BUMPED BY *GERE BRONSON, PLASTIC SURGEON.*
NBC SAYS *THE E.R. FILES* OR WHATEVER FOCUS-GROUPED BADLY. PEOPLE ACTUALLY VOMITED.
ABC STILL LIKES *LIPCHICKS*, BUT WONDERS IF THEY COULD HAVE BOYFRIENDS. I SAID NO WAY—IF I CAN'T HAVE ONE, I'LL BE DAMNED IF SOME NEW YORK LESBIANS ARE GOING TO RUB MY FACE IN IT.
AND BABE'S PEOPLE CALLED. SAY HE'S INVOLVED IN MCDONALD'S NEW PORK DELUXE. DIDN'T SAY HOW, EXACTLY.
HEY, WIN SOME, LOSE SOME!
SYD, GIVE ME A HAND WITH THESE MID-SECOND-SEASON REPLACEMENTS...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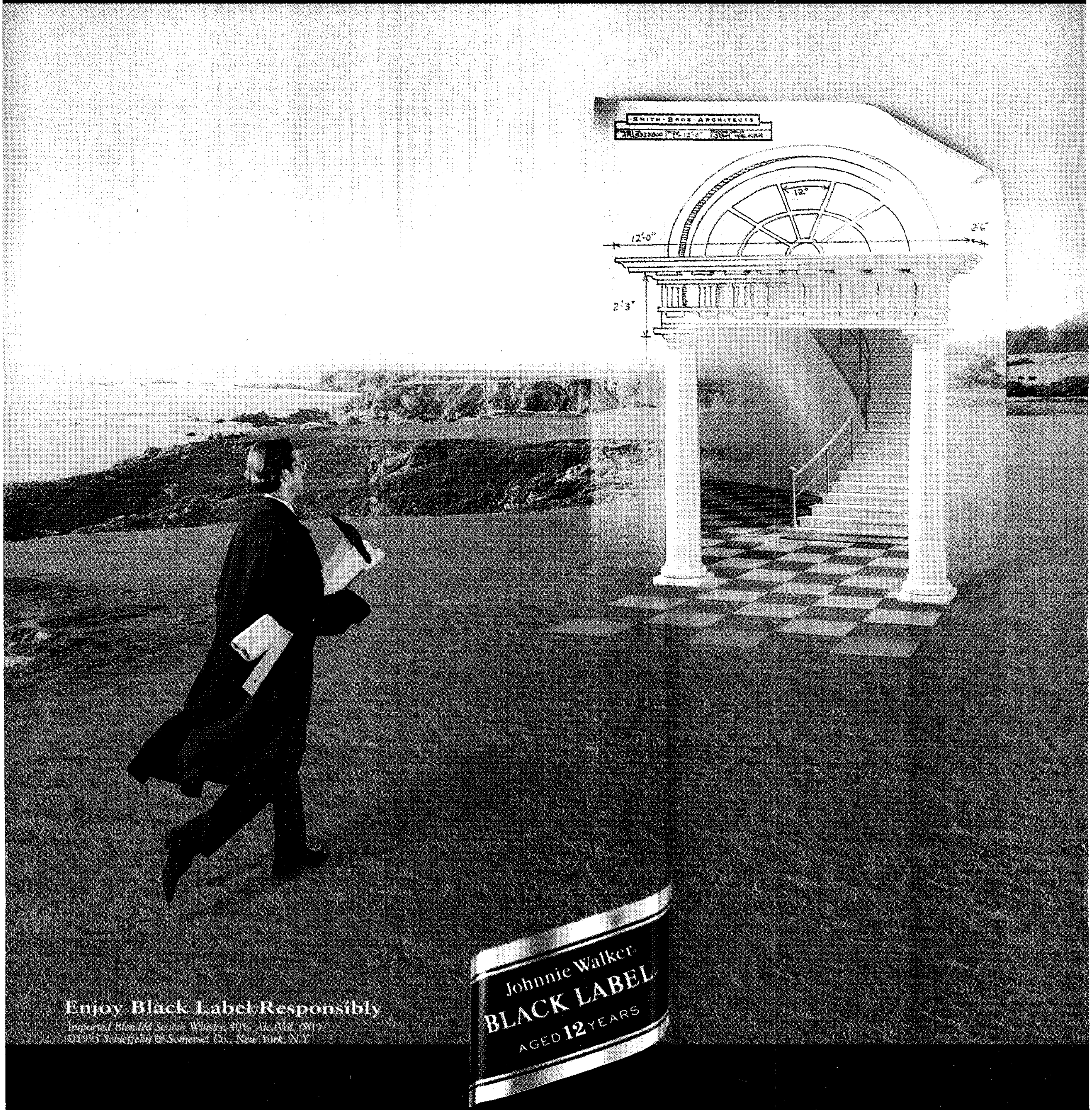
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